

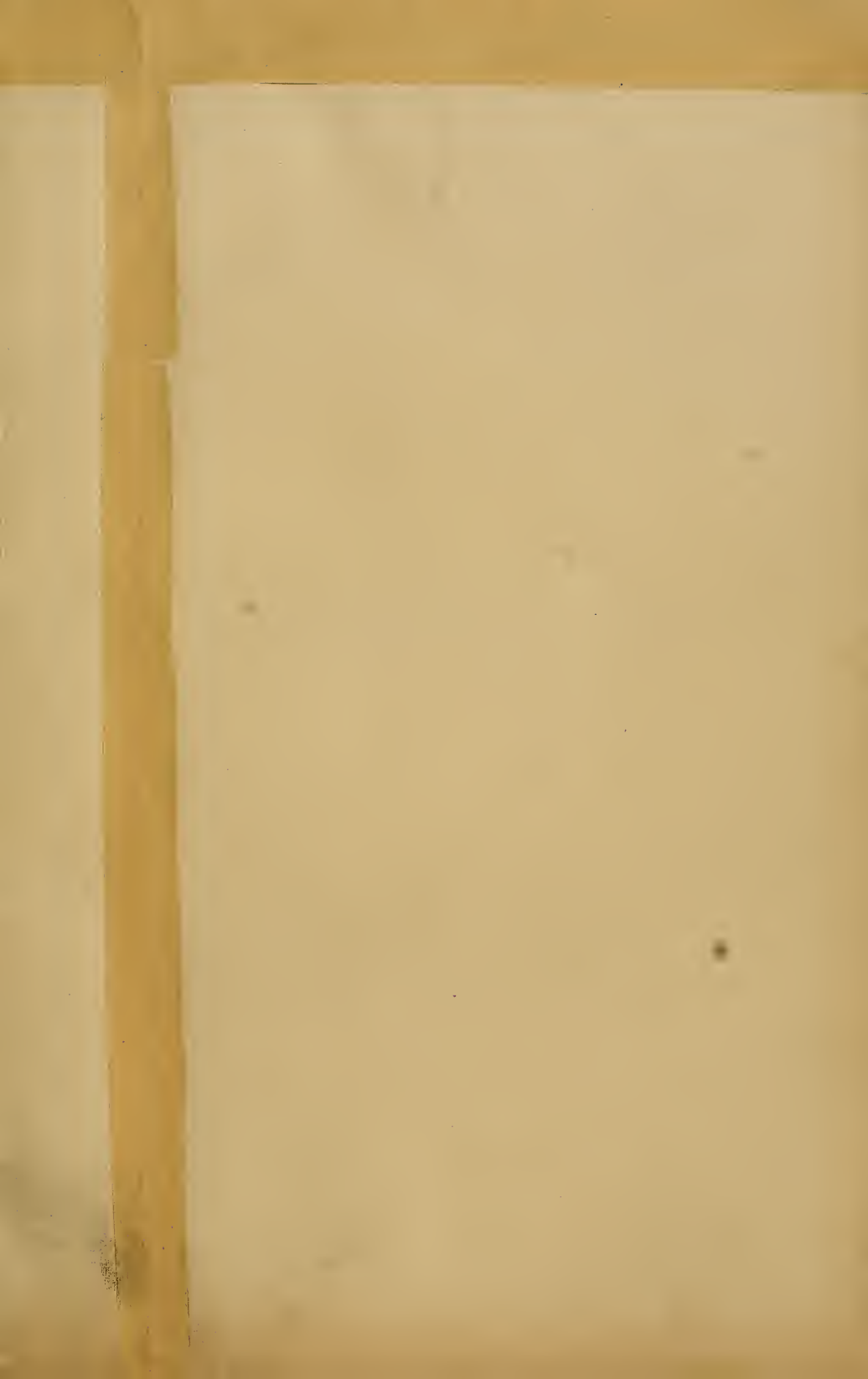


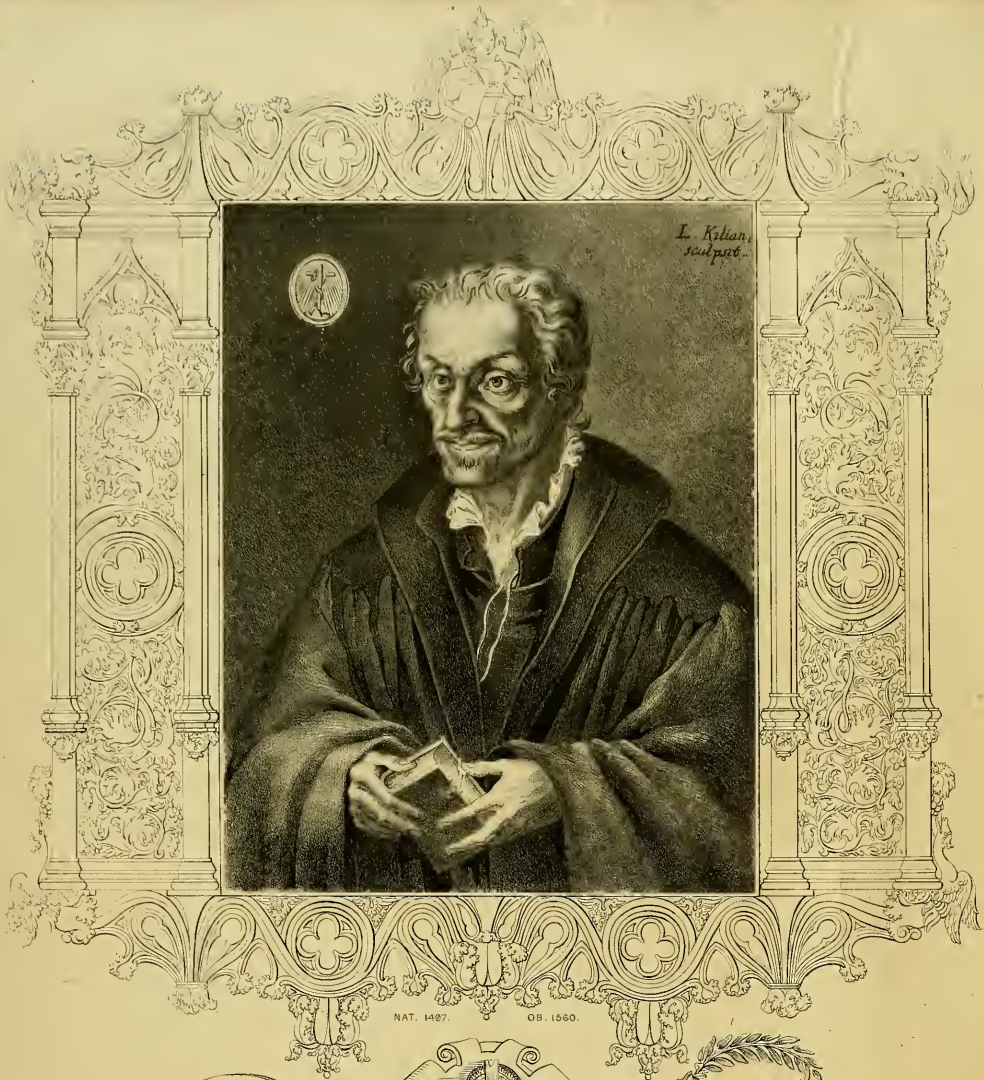
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NAT. 1487.

OB. 1560.



Philipus Melancthon u. d. x. i. philippus Melancthon

philippus Melancthon

1559

OBSERVATIONS  
UPON  
THE HANDWRITING  
OF  
PHILIP MELANCTHON.

ILLUSTRATED WITH FAC-SIMILES  
FROM  
HIS MARGINAL ANNOTATIONS, HIS COMMON PLACE-BOOK,  
AND HIS EPISTOLARY CORRESPONDENCE.

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ALSO,  
A FEW SPECIMENS  
OF THE  
AUTOGRAPH OF MARTIN LUTHER,  
WITH EXPLANATORY REMARKS.

BY S. LEIGH SOTHEBY.

LONDON.  
WELLINGTON STREET, STRAND.  
MDCCCXXXIX.

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TO

THE RIGHT REVEREND

SAMUEL BUTLER, D.D.

LORD BISHOP OF LICHFIELD,

THE FOLLOWING ATTEMPT

TO ILLUSTRATE THE AUTOGRAPH

OF

MELANCHTHON

IS, WITH PERMISSION,

HUMBLY AND RESPECTFULLY INSCRIBED

BY

HIS LORDSHIP'S

MOST OBEDIENT AND FAITHFUL SERVANT,

S. LEIGH SOTHEY.



# INTRODUCTION.

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IN the year 1835, the library of Dr. Kloss of Frankfort was consigned to this country for sale by public auction, the preparation of the catalogue being intrusted to my care. The collection was one of considerable extent, the greater portion consisting of works printed during the fifteenth century, and procured by the learned proprietor for the purpose of facilitating his bibliographical researches in the publication of a "Series of Supplements" to Panzer's Typographical Annals.

When I had nearly completed the catalogue and had almost prepared it for the press, I met with the volume on the title of which appears the following manuscript note, as represented in fac-simile, No. 1., Plate V.

"Nulla dies abeat quin linea ducta supersit."

"PH. MELANCHTHON."

Struck with this circumstance, I immediately referred to Dr. Kloss's manuscript catalogue of his collection, and great was my surprise at finding no mention made of it. That the passage was in the autograph of the illustrious Melanchthon required very little consideration; its authenticity was at once evident. I then recollected that, while cataloguing the collection of printed books, I had met with a considerable number illustrated with marginal notes in manuscript; and as, previous to the discovery of this volume, I had devoted some little time to the examination of Melanchthon's "Common Place-Book" among Dr. Kloss's collection of manuscripts, I commenced an inspection of the manuscripts in general. Finding among them the volume containing the Philosophical Collections stated by Dr. Kloss to be in the autograph of Melanchthon, and several volumes of grammatical collections and transcripts from classical authors, apparently in the handwriting of a youth, it occurred to me, that many of the marginal notes in the volumes above alluded to were also in the autograph of the great Reformer at different periods of his life.

Naturally very much pleased with the discovery, and under the influence, no doubt, of the feelings it was calculated to excite, I came to the conclusion that in the collection was embraced the mass of what might be termed Melanchthon's own library. Under this impression I recommenced the examination of the whole of the collection, noting by the way, all those volumes of which I thought the notes on the margins to have been from his pen.

Being however urged to complete the catalogue with as little delay as possible, and, consequently obliged to carry on the greater part of my investigations at night, it is not to be wondered at, should the conclusions to which I was then led occasionally prove erroneous. Thus, it was not

until the catalogue was printed, and nearly ready for publication, that I discovered the singularly abridged autograph of Melanchthon affixed to the work by Cicero,\* particularly noticed in the observations upon the first few specimens in the third plate of the present work. Indeed, so limited was the period I had to devote to these investigations and consequently so cursory the attention I was enabled to bestow upon them, that it was not until it had accidentally come into my possession subsequently, at a time when I had more leisure to observe it, that I discovered in like manner the signature of Melanchthon appended to a marginal illustration of the Iliad of Homer, in a copy of that work which was purchased at the sale by Messrs. Payne and Foss, and passed through their hands without their being conscious of the literary treasure it contained; as more particularly noticed in the observations upon the fac-simile from the volume in Plate XXXIII.

A further and more minute examination, however, between the publication of the catalogue and the period of the sale, having served to give me a clearer insight into the character of the several styles of handwriting they contained, I gradually became aware, that, although correct in my general estimate of the volumes in question, errors had crept into my conclusions, some of which I was thus enabled to rectify even previous to the sale.

The same imperfect opportunities of investigation which was the cause of the errors into which I had fallen, operated no doubt with other persons, whose opportunity for investigation was even yet more limited; and the consequence was, that, notwithstanding all the internal evidence they contained, a general disbelief of their authenticity began to prevail. To remove this impression and justify the views I had taken, I executed a series of plates intended to illustrate the connection between the several handwritings. Finding, however, that a prejudice still existed, which all my efforts at the time were insufficient to subdue, and unwilling to incur the imputation of having endeavoured, by undue representation, to enhance the value of property committed to my charge, I determined on purchasing the greater part of the volumes myself, with the view of entering more largely into the subject, at some future time, when I should have more leisure to devote myself to it.

Since that period I have been enabled, through the kindness of many friends, to collect much additional information, to add many very interesting volumes to those I then procured, and to devote some little attention to the perusal of such works as were illustrative of the life and labours of the renowned Reformer.†

\* To the same disadvantages may likewise be attributed an error regarding the name of *Marcus Rhetus* affixed to the title page of the same work which the author too hastily conceived to be a fictitious appellation, arbitrarily adopted by Melanchthon; a conclusion of the incorrectness of which he has since become aware.

† Indeed, considering that the very interesting memoirs of the life of Melanchthon written by his most intimate and constant friend Camerarius, were, comparatively speaking, little known, and finding much valuable and additional information in the publication of his correspondence now in progress at Halle, under the title of the "Corpus Reformatorum," edited by Professor Bretschneider, I commenced and had proceeded to some extent, with a minute account of the most interesting particulars of his life. This, however, owing to my constant occupation in business, I have been obliged for the present to relinquish: indeed, I am quite aware of my presumption in having even ventured upon so important an undertaking; nevertheless, I feel sure, that the

What the intrinsic value of the materials which I have thus brought together may eventually prove in a literary point of view, I will not presume to take upon myself to determine. As calculated to illustrate the character and habits of a man whose opinions exercised so great an influence over the Christian world both then and since, their importance will, I think, at once be admitted; and when we consider the great vigour and originality of his mind, together with the constant habit of committing his thoughts to paper, (a habit in which he at all times of his busy life appears excessively to have indulged), there can be no doubt that amongst such a mass of matter coming from his pen, there must be a great deal which would amply repay the critical researches of the learned.

With so many instances before us, it would almost appear superfluous to detain the reader by adducing evidences of the great extent to which Melanchthon was wont to carry this habit, (a habit contracted from his very earliest days,) of inserting in writing, sometimes on separate paper, but most generally on the margins and blank spaces of such books as he happened at the time to be engaged in reading, the opinions he entertained concerning them, or apposite illustrations from ancient classical authors which the nature of the passages themselves were calculated to suggest. This is, indeed, a point to which Camerarius, his biographer and friend, expressly alludes, at the same time giving us to understand the importance which those, even of his own day, were accustomed to attach to these spontaneous and hasty effusions of his pen. After mentioning the practice of Melanchthon in always taking with him to public meetings a copy of the Holy Scriptures, he adds: "And as he was in the custom of inscribing in his books the useful and remarkable passages from the works of the ancients, which principally caught his attention in their perusal, occasionally illustrating them with his own observations, those who happened to see these books became particularly eager to obtain possession of them. Philip, therefore, being naturally very liberal, and inclined to please every body as far as it was in his power, frequently supplied by purchasing others, the place of those which had either been stolen from him, or bestowed upon his friends."\*

mere detail of the daily occupations of the memorable Melanchthon, collected chiefly from the materials mentioned, would not be uninteresting, but would tend to serve as a foundation for a more general history of his life and of those important theological transactions in which he took so distinguished a part.

Of the extensive and valuable work edited by Professor Bretschneider, of which five volumes are already published, it is impossible to speak too highly. These contain the letters of Melanchthon, with some few of his writings in connection with them, to 1545 inclusive. The first volume commences with an account of the various editions of letters previously published, and a minute enumeration of all his letters and other documents preserved in the public libraries and other places on the continent. To each volume is affixed a portion of a diary in which the principal facts of his life are chronologically arranged, thus entitled by the learned editor "Annales Vitæ Philippi Melanchthonis."

\* Cumque asscriberentur ab eo in chartis passim utiles et præclaræ sententiæ veterum, quæ ei illorum scripta legenti potissimum arrisissent, et nonnullis in locis explicationes quædam, quibus contigerat libros istos videre, ab his copia ipsorum maxima cupiditate expetebatur. Itaque cum esset Philippus natura liberalissimus et ad gratificandum cunctis, quibus posset rebus, proclivis sæpe ablatos istos suos et donatos aliquibus libros comparatis aliis mutavit.—*Camerarii Vita Philippi Melanchthonis, recensuit Strobelius, Hæle, 1767, p. 16.*



But it is to the works themselves that we need only look for the confirmation of this circumstance; and here indeed we shall find ample evidence of the extraordinary perseverance and industry which characterized this distinguished individual. Others, no doubt, might be adduced among the most distinguished scholars and men eminent for their literary attainments, who were likewise in the habit of illustrating their books with marginal annotations, (a practice of which indeed we are not without examples even at the present day); and it is not improbable, but from the public and private libraries in this country alone, above a thousand volumes might be enumerated, which owe their principal value to the autograph illustrations of the great characters through whose hands they have passed. I believe, however, I am fully justified in asserting that, by no person of equal renown in the literary world, has this practice been carried to a greater extent than by the subject of the present observations.

In illustration of this fact, independent of the numerous evidences elsewhere to be found, we have now to refer to the collection of printed books which we have above noticed, as forming a portion of that consigned to this country for sale by Dr. Kloss, and which I make no question originally constituted, in a greater or less degree, the library of the great Reformer himself.

Some persons, it is true, arguing chiefly from a presumed insufficiency of his means, have taken upon them to doubt, that at any time Melanchthon was in possession of a sufficient number of books to be properly termed a library, or indeed that he ever owned any books at all, beyond the ordinary ones proper to his calling and the great object of his life.\* This, however, is a point upon which our testimonies are more than ordinarily conclusive. That Melanchthon, at an early period of his life, was in the possession of many books may be clearly shewn. His great patron and relation Reuchlin, in a long letter † to Frederic Elector of Saxony, dated the 7th of May 1518, (wherein, after entering minutely into the affairs of the University of Wittemberg, and regretting that, owing to his age, he himself was unable to accept the vacant chair of head Greek Professor, he recommends Melanchthon to the attention of his Highness,) so expresses himself upon the subject of his young friend's intended removal to Wittemberg, as to leave no doubt that the library of Melanchthon was even then of considerable importance. "Now, most Gracious Prince and Lord," he writes, "it is indeed necessary that Philip should seriously prepare for the intended journey; he must take all his books with him, for without books, especially in the head school, no one can properly either teach or give lectures. He therefore intends to convey his books to Wittemberg, through the medium of the merchants of your territory at the approaching fair at Frankfort, and then ride in their company, as he is unacquainted with the roads and places he is to travel through. I shall therefore entreat your Royal Highness to give orders to a tradesman under your direction,

\* That Melanchthon's finances were never such as to justify this conclusion, we have only to refer to his biographer Camerarius, who, in his life, page 41, explicitly states that, had it not been for his generous disregard for the accumulation of wealth, (a characteristic which Winshemius, in his funeral oration, has not omitted to notice,) Melanchthon might have bequeathed a richer inheritance to his family: "*in quibus modice retinendis si paululum attentionis voluisset adhibere, potuisset locupletiore hereditatem suis relinquere.*"

† Corpus Reformatorum, vol. i., p. 27 *et seq.*

to take him under his particular care and company all the way; and also to undertake the conveyance of his books, so that he may safely arrive at your Royal Highness's place of residence with all his property. He shall be there during the next fair at Frankfort, about the day of the exaltation of the Holy Cross, in Book-street (*der Buchergasse*) at Mr. Thomas Anshelmus's, printer and publisher of Hagenaw."

The desire of accumulating books, which had thus developed itself in his earliest days, was not likely to have decreased with his advancing years; and accordingly we find that, even in 1521, Melanchthon had expended much of his means in the formation of his library: "*magna pecunia me bibliothecam aliunde parare,*" he observes, in his letter of that date to the Secretary Spalatine, in reference to Reuchlin's unexpected disposal of his books. Indeed the bibliomaniacal propensities of the great Reformer could not be more clearly and amusingly displayed than in the letter alluded to, written upon the subject of Reuchlin's bequest of his library to the College at Pforzheim. The half-suppressed jealousy with which he relates the claims of the college in question, and the apparent reluctance with which he touches upon his own; his plausible disavowal of any expectation of so great a consideration at the hands of his friend, coupled with the seemingly unconscious revival of the promise he states to have been made to himself; and above all, the ludicrous manner in which he reconciles himself to the loss, upon the consideration that indeed "except the Aldines there were scarcely two books worth having;" altogether combine to exhibit the genuine character of the collector in a point of view at once interesting and entertaining.

From this and other sources then, we arrive at the knowledge that the library of Melanchthon was by no means so insignificant as some persons would fain imagine it to have been; while at the same time, owing to the great value which we have already observed to have been attached to the literary relics of this excellent man, the great desire to possess copies of works which had passed through his hands, and bore internal evidence of his research, occasioned an apparent extension of his collection, which could in fact no otherwise be accounted for. Scarcely had Melanchthon become possessed of a volume, and commenced to invest it with his wonted autograph, ere some officious friend or devoted admirer would endeavour to appropriate it to his use; either supplying another copy of the same, or indeed frequently without any such

\* "De Capnionis (Reuchlini) bibliotheca ipsæ nuper adeo rescivi, quid constitutum sit. Legata est collegio sacerdotum Phorcen. Fuit ea urbs, quod scis opinor, patria Capnionis, quam voluit hoc sui monumento, quantum intelligo, imprimis ornatam esse. Mihi eandem, nec sine teste, promisit, et beneficium verbis est initum. Verum quæ fuerit mutandi consilii causa, suspicari vix possim. Qui mihi excusant factum aiunt, Lutherano nomine, cujus esse me studiosum non nego, alienatum. Ego præter vulgaria officia nihil unquam de Capnionem mihi sollicitus sum, tametsi et amicitia nostris vetus sit cum illius familia, et me diligere etiam impense videretur. Neque item significavi unquam sperare me tantum munus, et videbat, magna pecunia me bibliothecam aliunde parare. Præter Aldinæ officinæ opera vix duos habet libellos, quod mireris; ne putes, magnam jacturam esse factam hoc tanquam e faucibus erepto bolo. Hebraicos ipse plurimi faciebat, et magno emerat, in quibus nihil est quod probem præter biblia. At ea alioqui extant. Reliqua ἀθηναίων θησαυροίς. Habes et cujus modi sit bibliotheca, et quibus legata est. Tu, quid sentias, rescribe."—*Philippi Melanchthonis Epistola Georgio Spalatino Corpus Reformatorum*, vol. i., p. 646.

reparation, as we have already had occasion to notice on the authority of Camerarius. Indeed, to such an extent did this mania for possessing memorials of the great Reformer proceed, that (as we learn from the "*Brevis Narratio*"\* published by the professors of Wittemberg immediately after his decease,) the very pens he had used, the bits of written paper which lay scattered about his study, became a prey to the cupidity or devotional ardor of those who had obtained permission to inspect his remains.

With this circumstance before us, therefore, we need not feel surprised at the various copies of the Holy Scriptures which are extant, containing illustrations in the autograph of the great Melancthon. A commentator of weight upon all points of classical literature, the authority of Melancthon on matters of scriptural concern was necessarily of paramount value and importance. To possess a copy of the Bible which bore his annotations and explained his views, or (where such was a favor too great to be expected) which was honored by his autograph, or the simple transcript of some sacred text of his selection, was an object which the greatest in rank and literature were proud to acknowledge. In a letter to Vitus Theodorus in 1541 we have the interesting evidence of Melancthon himself, in the relation of his compliance with the request of his friend Symon Grynæus, to bestow upon him his copy of the Bible, and the acquisition of no less than *two* other copies, to which this little act of liberality on his part accidentally subjected him.†

To this desire of possessing copies of works which had once been the property of Melancthon, at a time subsequently when, owing to the increasing spread of the opinions he had advocated, and the opposition which in consequence they and all who professed them experienced from the Court of Rome and its dependant Sovereigns, such a propensity was attended with more danger than honour, is also to be attributed another circumstance, particularly characteristic of the class of books which form the subject of the following fac-similes; I allude to the frequent obliteration of the name and signature of the Reformer, which has augmented the difficulty of duly assigning the pen to which the writings in question are to be ascribed. That this may in some instances have arisen from a malicious desire to cancel the memory of so formidable an innovator of the most popular prejudices of the day, is not to be disputed; although in general, it is to the higher motive, namely, the fears of the individual coupled with respect for the author of the principles he had secretly learned to adopt, that I have been inclined to assign it. This circumstance the writer of the memoir of Melancthon in the "*Biographie Universelle*" has not failed to notice, although without offering any explanation of the fact: "*On trouve dans presque toutes les anciennes*

\* "Opinio autem de mortuo et affectio erga hunc in spectatoribus illis ex eo etiam tum apparuit, quod pennulæ quibus in scribendo usus fuerat, et chartæ in quibus aliquid sua manu descripserat, et quæ in pavimento musæi abjectæ jacebant, et quæcunque alia usus et præsentia illius memoriam testari possent, à quibusdam studiosissime colligerentur universa."—*Brevis Narratio exponens, quo fine vita in terris suam clauserit Reverendus Vir D. Philippus Melancthon, &c. Witterberge, 1560.*

† "Cum Wormaciæ essemus, dedi Grynæo petenti Biblia mea, postea emi Argentinensem editionem, quæ adeo mendosa est, ut rursus Petreii editionem requiram. Witebergæ deerant exempla. Quare mihi a Petreio emes unum exemplum, pretium mittam."—*Corpus Reformatorum, vol. iv., p. 156.*



*bibliothèques de France, des exemplaires des ouvrages classiques de Melancthon; mais il est rare que le frontispice n'en soit pas mutilé, et que le nom de l'auteur n'en ait pas été effacé ou tronqué avec une exactitude minutieuse.*" In addition to the several instances which will be found related throughout the following sheets, I shall here only observe, that I am in possession of a copy of Calvin's "*Institutio Christianæ Religionis*," from the lower part of the title page of which the signature of Martin Luther has been sedulously erased; not however so successfully, but that, with close scrutiny, the general outlines of the name may be clearly discerned.

The multiplicity of the styles in which the notes and illustrations of many of the works which form the subject of our observations in the following pages appear to have been written is, I must allow, such as at first sight might well justify a suspicion prejudicial to that unity of authorship which it is our particular object to establish. This diversity of appearance, however, I think I shall be able to show, is not so important as to affect our general conclusions upon that point. On a minute examination of the several fac-similes throughout the present volume, the reader will find, that the diversity of styles is by no means so great as a cursory view might incline him to imagine. Throughout all the varieties of writing assigned to the pen of Melancthon, the same peculiarities, the same general character, may be more or less obviously traced. To exemplify this by reference to the fac-similes in question, would in fact be to anticipate the province of our future pages, and would besides involve us in details far too extensive for our present preface. Suffice it to say, that the difference in appearance is by no means in reality such as to interpose any obstacle to the conclusion that the writing, whatever its general character, may be all by one hand. Executed at different periods and after long intervals of time, on paper of such different qualities and texture, and with pens of such different degrees of fineness, from the quill to the reed, and above all, fluctuating between such extremes of size, modified of course by the limited nature of the spaces in the books, upon the blank leaves and margins of which he was accustomed to write, sufficient reasons appear to account for a greater diversity in appearance than is characteristic even of the writing we have been induced to ascribe to Melancthon.

Admitting, however, a certain diversity in the character of the writing, it still remains to be shewn, that such a diversity, under the special circumstances of the case, is by no means qualified to disprove our conclusion that the whole may be the production of one and the same pen. The ordinary writing of all Germans in their vernacular tongue, is, as we all know, exceedingly different from that which they adopt in any other language; while another variety not less striking is displayed in cases where, as is not uncommon, both the German and Roman characters are simultaneously employed. In all the early specimens of Melancthon's cursive Latin hand, is to be found a mixture of the German, which neither appears in his Latin round hand, or that used by him in his epistolary correspondence. The German hand of Melancthon, however, does not in any way ever partake of the Latin character; a peculiarity in which he differs exceedingly from Luther, whose handwriting, (as may be seen in the fac-similes given in Plates XXX. and XXXI.,) displaying obvious mixtures of both, presents nevertheless the same general appearance.

Again, however little the ordinary writing of men may alter after the character of their hand has been once formed, we have too frequent proofs of how variously men may write who addict themselves to rapid composition, to allow us to be guided in our opinion of the genuineness of any particular autograph, from its presenting an aspect different from what we have been accustomed to attribute to it. The very difference of the circumstances under which a phrase is written, in many instances, suggests a difference in the character of the hand employed. Thus, in a note or letter upon a full sheet of paper, where the matter is not expected to exceed the limits assigned to it, the writing may be presumed to present a very different appearance from that which the writer would have adopted, had he had to embody his sentiments within the confined limits of the margin of a printed book; while, at the same time, the familiar nature of the one, and the more serious character of the other, would at once occasion a very different degree of care in their execution. No man, in the almost sacred margins of a valuable work, would choose to express his opinions in characters as free as he would feel no objection to employ in a letter to a friend upon ordinary matters. Nay, the very pen which he would use under the different circumstances, would of necessity be different; and accordingly we do find that the greater part of his letters were written by Melanchthon with an instrument so rude as to leave little doubt that he generally employed a reed-pen for the purpose: which, indeed, the coarse nature of the paper, and the rapidity with which he was in the habit of writing, occasioned by the great extent of his correspondence, almost rendered imperative. Fallacious, therefore, would indeed be any conclusion which we might be inclined to come to regarding the autograph of Melanchthon in the illustration of a favourite author, upon the consideration alone of the hand he was accustomed to adopt in his epistolary correspondence, or his general writing upon a more extensive scale.

In the early intimacy of Melanchthon with his relation and patron Reuchlin, one reason may no doubt be found of his great proficiency in the art of writing, and the variety of styles which he was consequently in the habit of employing. That Reuchlin was an adept in this art, we may conclude from the fact recorded that, during his sojourn at Paris, when a young man, he was actually enabled to obtain his livelihood by copying manuscripts; a practice, at that period, much more in vogue than at present, when the great extension of printing has completely superseded the necessity of transcribing copies of works, and almost entirely annulled the art and calling of the scribe. As this branch of the education of youth was still constantly called into requisition, more especially in the monasteries, (which, indeed, were among the last to admit and profit by that discovery which has since, more than any other, contributed to enlighten the world) there is little doubt that both Melanchthon and Luther (whose proficiency in the monastic style of writing, as well as rubricating, may be judged of in the specimen we have given of the prayers written by him, in No. 1. Plate XXXI. following) had early acquired a facility in the use of their pens, which subsequent events, coming in aid of a natural inclination that way, tended to foster and enlarge. Indeed, among the volumes illustrated by the pen of Melanchthon, are several con-

taining initial letters and capitals ornamented in the monastic style, evidently with the same ink used in the writing of the notes, and consequently obviously executed by the same hand.

In the same volumes, and bearing likewise evident tokens of the identity of the person by whom they were designed, are several little sketches in pen and ink on the margins, illustrative of the text of the author, and displaying, in no small degree, the fancifulness no less than the skill of the individual, whom, in the cases subsequently referred to, we feel no hesitation in pronouncing, notwithstanding the apparent incongruity, to have been Melanchthon himself.

And, indeed, if we examine a little more closely, we shall find that this incongruity is much more in appearance than in reality; the character of Melanchthon in private life, as handed down to us through the labours of his intimate friend and biographer Camerarius, rather favouring than<sup>2</sup> otherwise the conclusion we have come to on that point. The 12th, 16th, 17th, 18th, 20th, and 21st chapters of his interesting memoir, which Camerarius has more particularly devoted to the domestic life of his illustrious friend, contain many instances, indicative of the natural simplicity and humorous character of the great Reformer. When only eleven years of age, we are informed, his patron Reuchlin having had occasion to be absent for a while, Melanchthon amused himself in getting up, as it is technically termed, a small dramatic entertainment of a ludicrous character, which had some time before been written by the former, distributing the parts among his schoolfellows, that they might learn and perform it in the presence of Reuchlin upon his return; which they accordingly did, much to his own merriment, and the satisfaction of him for whose amusement it was designed.\* This circumstance is the more interesting, as we learn it was upon this occasion that he adopted, at the instance of Reuchlin, the name which he has since rendered so illustrious;† according to a custom general among those of that day who had either become sufficiently eminent to merit such a distinction, or acknowledged, as in the present case, those secret aspirations after renown which in many instances are the sure forerunners of its attainment.

Indeed Camerarius ‡ explicitly states the character of Melanchthon to have been that of a cheerful and humorous, rather than of an ascetic or morose divine; that he had no dislike for jocularities and mirth, but was rather a promoter of it, both in himself and others, at a proper time and in its proper place; and even relates it as an illustration of his humorous propensities that he found much delight in playing with children, exercising their youthful ingenuities by devising enigmatical propositions, and reaping much pleasure from observing the exertions they displayed in their endeavours to solve them.

\* Camerarii Vita Ph. Melanchthonis, p. 10.

† The word Melanchthon is composed of μέλανη, *nigra*, and χθων, *terra*, being the Greek synonymous with the German words *Schwartz-erde*. In like manner was the name of Reuchlin transposed by Hermolaus Barbarus into that of Capnio; Καπνός in Greek, answering to the word *Reuch*, or rather *Rauch*, in German, signifying smoke. Erasmus, Cruciger, and many other eminent men obtained their names from a similar source.

‡ Camerarii Vita Ph. Melanchthonis, pp. 59 and 60.



From all these we learn, then, that the natural bent of Melanchthon's disposition was certainly that of innocent humour, perfectly consistent with the proceeding we have seen him adopt, in the varied and fanciful use of his pen.

Indeed, if any further proofs were required of the influence which his natural character at all times exercised over his writing, none stronger need be adduced than the extraordinary variety which he introduced into the mode of signing his name. If there is any one circumstance more than another, in which the generality of men are wont to observe particularly conformity, it is in the construction of their sign manual; and though there are some persons, no doubt, who, from the infrequency of their correspondence, or otherwise, have contracted no special method of affixing their names, this irregularity seldom extends to more than two or three variations at the most, and are generally more observable in the character of the writing than in the substance of the words or signs employed.\* It is true that in former times a greater laxity or fickleness in this point certainly prevailed; and many men of note might be cited from the history of the period immediately subsequent to the middle ages, who varied occasionally the mode of writing their names, though none to the great extent which we have here occasion to notice in the case of Melanchthon. Indeed Luther himself does not appear always to have employed the same mode of signing his name. Out of the four fac-similes from his correspondence given in Plates XXX. and XXXI. there is one (from his letter to Thomas Cromwell, Earl of Essex, No. II., Plate XXXI.) in which, contrary to his usual custom, he concludes his name with a small *r*; again, in a letter, the property of the eminent composer and pianist, William Sterndale Bennet, he has signed his name *Mart. Luther*, another variation by the abridgment of his christian name, not in many instances elsewhere probably to be met with.

Of Melanchthon's method of signing his name, no less than sixty variations appear in his correspondence previous to 1545, as given in the volumes of the "Corpus Reformatorum," already edited by Professor Bretschneider, whose industry in procuring accurate transcripts of all his letters from the originals in the public libraries on the Continent, we have noticed in our observations upon Plates XXIV. to XXVIII.; and there is little doubt, if we may judge from the preceding, that many more might be added from his subsequent correspondence. For the satisfaction of the reader, we have subjoined, at the end of this preface, a Plate, in which

\* In Mr. Sainsbury's extraordinary collections relating to the Emperor Napoleon, are two official letters dated previous to his first Italian campaign, in one of which he signs his name *Buonaparte*; while in the other, written in the very morning of the same day, he subscribes himself *Bonaparte*; probably the first instance of his having made use of the signature he afterwards invariably employed. As a curious instance of the uncertainty which occasionally prevails in a matter one would think least likely of all to admit of a doubt, may be mentioned a circumstance which occurred to Mr. Sainsbury in relation with another member of the same illustrious family. When mentioning the fact above related to the Prince de Canino (Louis Bonaparte), the latter declared the mode of spelling the family name to have been always without the *u*; adding, that he had never written it otherwise himself. His astonishment may therefore be conceived when Mr. Sainsbury put into his hand a document signed by himself in the very manner he so strenuously disowned.

these variations in the signature of Melanchthon, are arranged according to the dates of the documents from which they have been taken.

In connection with these signatures, there is one peculiarity which is particularly deserving of notice; namely, the almost universal omission of the dot over the letters *i* in the christian name, and the almost invariable use of the same over the final letter whenever it happens to be employed in the genitive case. Having observed this peculiarity as prevailing throughout all his writings with which I was acquainted, and being desirous of extending my experience upon this point, I wrote to Director Lichtenthaler of Munich, from whom I had already received much kind attention, requesting that he would have the goodness to order an examination into the signatures of Melanchthon attached to his autograph correspondence in the collection of that capital, amounting in all to upwards of five hundred letters, and to send me his conclusions thereon; in return I had the satisfaction of receiving the following note:

*Munich, 13 May, 1839.*

“ Sir,—Concerning the question on the dots to the letter *i* in the manuscripts of Melanchthon, you may be assured, that M., though elsewhere not careless in his points, has generally neglected it in his proper christian name.

Among all our autograph signatures of his we find

but 8—10 thus written	-	-	-	-	-	<i>Philippus,</i>
and about 12 thus	-	-	-	-	-	<i>Philippus,</i>
Once occurs	-	-	-	-	-	<i>Philippus,</i>

but in a spotted place, so that there is a doubt, whether the dots come from Melanchthon's pen or only from accident.

I have the honor to be,

Sir,

Your obedient Servant,

DIR. LICHTENTHALER.”

Thus it appears that out of above five hundred letters, only one instance can be found of Melanchthon having dotted the letters *i* in his christian name, and that instance even questionable.

In addition to the cases adduced from his epistolary correspondence, I have to add above one hundred and seventy occasions where the word *Philippus* occurs throughout the manuscript illustrations of the volumes from which the following fac-similes have been selected; of these, above one hundred and fifty present the name without a dot over either of the letters *i*; in ten a dot is to be found over one or other of the same vowels; and four only have both the letters dotted: yet, in almost all instances where the name occurs in the genitive case, the final letter is dotted, as in almost all other instances where the same letter occurs throughout his writing; a

coincidence only to be accounted for on the hypothesis of inveterate custom, and affording strong grounds for governing our conclusions regarding the autograph of Melanchthon in all cases where opportunities present themselves to avail ourselves of it.

Indeed, the real orthography of Melanchthon's name is a point concerning which a difference of opinion appears to have prevailed amongst his commentators; some adhering to the mode by which he has been designated throughout the present volume, and others, by far the greater number, inclining to the omission of the letters *ch*, the representatives of the Greek  $\chi$ , in the word which forms the second syllable of his adopted appellation. This is a confusion, however, which takes its rise chiefly from the practice of the Reformer himself, who appears to have made this change in the mode of spelling his name at a particular period of his life. In all his writings, documentary or otherwise, up to the year 1531, as Professor Bretschneider observes,\* Melanchthon adhered invariably to the literal transcription of the Greek primitive he had adopted, and which, in consideration of its correctness, we have accordingly retained. Subsequently to the period in question, when, no doubt, his correspondence had increased to such an extent as to render every point which could facilitate his labours a matter of consideration, he generally rejected the letters alluded to, and signed his name simply Melanthon; a contraction which in some few instances has been further abbreviated by the omission of the final *n*, for what reason it would not be easy to determine. In no instance, however, with which either the learned Professor, or myself are acquainted, has he ever employed in his writing the original cognomen of his family, *Schwartzerd*.

Thus we have endeavoured, we hope satisfactorily, to reconcile the great diversity which appears at first sight to characterize the writing in the volumes in question with the opinion we had hazarded in the commencement, ascribing the manuscript illustrations generally to the pen of the renowned Reformer. Not that we may not in some instances have erred. Perfect accuracy in such matters is not always to be expected: how far we have attained it, is a point on which the reader will be better able to determine when he shall have perused the observations upon the following plates.

\* *Corpus Reformatorum*, vol. i., cxxxii.

## Philippus MelanchthoN

(1515.) Vol. I. p. 7.

## Phil. Melanchthon

1518. Vol. I. p. 23.

## Philippus

1518. Vol. I. p. 32.

## Philippus tuus

1518. Vol. I. p. 43.

## Philipp.

1518. Vol. I. p. 45.

## Phil. tuus

1518. Vol. I. p. 56.

## Philipp. Melanch.

1519. Vol. I. p. 61.

## Philippus Melanchthon Tuus

1519. Vol. I. p. 61.

## Phil. Melanthon

1520. Vol. I. p. 265.

## Tuus Philippus Mela.

1520. Vol. I. p. 152.

## Φιλίππος ὁ σος

1520. Vol. I. p. 162.

## T. Phil. Mel.

1520. Vol. I. p. 266.

## Φιλίππος ὁ μελάγχθων

1521. Vol. I. p. 358.

## Philippus Mel.

1522. Vol. I. p. 542.

## Phil. Mel.

1522. Vol. I. p. 568.

## Φιλίππος

1522. Vol. I. p. 573.

## Philippus ὁ σος

1523. Vol. I. p. 604.

## Philippus Melanch.

1523. Vol. I. p. 614.

## Philippus Melanchthon

1524. Vol. I. p. 657.

## Φ. ὁ M.

1526. Vol. I. p. 792.

## Ph. M.

1526. Vol. I. p. 801.

## Philippus Melan.

1526. Vol. I. p. 833.

## Philipps. Melanct.

1526. Vol. I. p. 835.

## P. M.

1527. Vol. I. p. 867.

## Philippus Melanthon

1527. Vol. I. p. 871.

## Philippus MelanthonN

1527. Vol. I. p. 929.

## Φιλ

1527. Vol. I. p. 958.

## Philip. Melan.

1528. Vol. I. p. 940.

## Φιλίππος Melanchthon

1529. Vol. I. p. 1023.

## Philippus Melanchton

1529. Vol. I. p. 1095.

## Philippus Melanthon

1530. Vol. II. p. 435.

## Phil. Melanch.

1533. Vol. II. p. 663.

## Ph. Mel.

1534. Vol. II. p. 698.

## Phil. Melanthon.

1534. Vol. II. p. 735.

## Ph. Melanchthon

1534. Vol. II. p. 740.

## Philip. Melanthon.

1534. Vol. II. p. 780.

## Φιλ. Mελ.

1535. Vol. II. p. 874.

## Φιλίππος Mελ.

1538. Vol. III. p. 559.

## Philippus Melanthon.

1538. Vol. III. p. 566.

## Philippus Melan. tuus

1539. Vol. III. p. 681.

## Philip. Melanch.

1539. Vol. III. p. 708.

## Philipp. Melanthon

1539. Vol. III. p. 774.

## Philipp. Mel.

1539. Vol. III. p. 789.

## Philippus M.

1539. Vol. III. p. 872.

## Phil. M.

1539. Vol. IV. p. 1053.

## Ph. Melan.

1541. Vol. IV. p. 105.

## Φ. M.

1541. Vol. IV. p. 113.

## Phil. Melan.

1541. Vol. IV. p. 648.

## Ph.

1542. Vol. IV. p. 772.

## Philipp. Melan.

1542. Vol. IV. p. 776.

## P. Melanthon.

*n. d.* Vol. IV. p. 969.

## Ph. Melanthon.

*n. d.* Vol. IV. p. 1014.

## P. Melanthon.

*n. d.* Vol. IV. p. 1024.

## Philipp. Melāthon.

1544. Vol. V. p. 327.

## Φ. præscr.

1545. Vol. V. p. 790.

## Philippus pater

1543. Vol. V. p. 107.

## Phil. Melanchthon.

1543. Vol. V. p. 167.

## Phil. Mela.

1543. Vol. V. p. 251.

## P. Mel.

1544. Vol. V. p. 281.

## Philip. Melanthon.

1544. Vol. V. p. 281.





## PLATE II.

I. *Historia sanctissime matris Anne, per Rudolphum Agriolam edita.*

*Lipsiæ, Jac. Thanner, 1507. 4to.*

This volume was purchased at the sale of a collection of early printed books consigned to this country from Germany. The gentleman to whom they belonged had re-bound, as was his usual custom, many of his books in thick blue covers, and to the present volume subjoined a manuscript copy of a Latin poem, and a fragment, apparently a portion of the first page of an exposition of the rudiments of the Greek language. It is from this fragment, that the first specimen in this plate is taken, being an enumeration of the Greek Alphabet. The character of the writing is very similar to that found in other volumes, and ascribed to the pen of Melanchthon when a youth.

The second specimen comprises the first line of the text, with its own gloss, and that of the second line of the manuscript poem above mentioned. The initial letter at the commencement is rubricated, as are also the first letter in each line for the first three pages.

The third specimen is a fac-simile of the first four lines of a note on the title page of the printed work, in which character some of the marginal notes and gloss are written, but evidently at a later period.

II. *Plutarchi Apophthegmata, e Greco traducta, Philelpho interprete.*

*Daventria, 1499. 4to.*

The notes in this volume are all in a cursive hand; the first specimen, from the title page, exhibits the similarity in the formation of the Greek letters found in these early writings assigned to Melanchthon. On the reverse of the last page are Latin verses in manuscript, and at the end occurs a contraction, (see specimen 2,) not improbably intended for *Philippus*. The capital letters of the text, and also of the manuscript notes, are rubricated.

III. *Rhasis Tractatus Medici, &c. &c.*

*Venetüs, 1500. fol.*

The study of medicine was one of Melanchthon's earliest amusements.<sup>1</sup> The contents of this volume have been very carefully perused, and marginal references made to the subjects treated on, while in some few instances, occur pen and ink sketches, of which specimens are here given. These, as the reader will perceive, are evidently the execution of a boy.

IV. *Virgiliü Bucolica.*

*Lipsiæ, Jac. Thanner, 1506. 4to.*

These specimens tend to show, that Melanchthon, even as a school boy, occasionally founded the character of his writing upon that of the printed text of the book upon which he happened to be at the time engaged. The notes in this volume appear to have been written when he was not more than nine or ten years old; the first line of each is in a large hand to imitate the printed text, while the capitals are closely copied, as may be seen in the four specimens given; the corresponding letters from the text being placed before them.

V. *Virgiliü Æneidos libri duodecim.*

*Lipsiæ, 1505. 4to.*

“Amata se suspendit.” “Et nodum informis leti trabe nectit ab alta.”

In the margin, opposite to this line in the twelfth book, is drawn, with pen and ink, the figure given in specimen I. It is not at all a bad illustration of the passage thus translated by Dryden:

“Then round a beam, a running noose she ty'd;

“And, fastened by the neck, obscenely dy'd.”

The peculiar character of the drawings, with which many of the volumes are occasionally ornamented, is to be particularly noticed, as, in all, the same style of pencilling is apparent.

The second specimen is a fac-simile of a marginal note occurring on the same page as the preceding, in which character are all the notes and interlineary gloss in the last six books, (similar to those in the *Bucolics*, No. iv.,) while those in the first six, written at a later period, are similar to specimens 3 and 4.

<sup>1</sup> *Camerarii Vita Phil. Melanchthonis*, p. 15.

- VI. *Juvenus Hispanus Presbiter in Quatuor Evangelia*. . . . . *last leaf wanting.* fol.  
 Two specimens of the marginal notes, which are principally extracts from the four gospels. The initial letters to the chapters are in red and black ink.
- VII. *Juvenalis Satyræ*. . . . . *Lipsiæ, Jac. Thamer, 1507.* fol.  
 These specimens are from the marginal notes, and the word in Greek (No. 4) is from the bottom of the title page.
- VIII. *Sallustius de Bello Jugurtino*. . . . . *Lipsiæ, Jac. Thamer, 1510.* fol.  
 Number 1 is a fac-simile of a capital letter, drawn with a pen and ink, and singularly ornamented. The initials are also inserted with the pen, see specimens, Nos. 3 and 4.  
 Number 2 exhibits the character in which the marginal notes are written.
- IX. *Ciceronis Epistolæ ad Familiares*. . . . . *Venetii, 1508.* fol.  
*Prisciani Opera*. . . . . *Venetii, 1509.* fol.

There is a circumstance connected with these two works, (which are bound together,) tending much to strengthen the correctness of attributing the writings therein to the hand of Melanchthon. On the reverse of the first page are stamped the words "*Semin. reg. Tubing.*" from which we are to understand that the volume formerly belonged to the library of the Royal Seminary or Academy at Tubingen. Melanchthon entered that Academy or University in 1512;<sup>1</sup> and the probability is, that when he retired from Tubingen in 1518, he left this, and perhaps many others of his school classics, which he may have brought thither from Heidelberg, for the use of the pupils. The two works are printed in a Roman type, and very many of the marginal notes exhibit the earliest specimens hitherto found of Melanchthon's plain Roman hand; though, at the same time, the mixture of the German hand, and that used in many of the previous volumes, is plainly seen. The first five specimens are from the marginal notes; the sixth is given to show, that the same peculiar formation of the numerals is to be traced from the earliest to the latest of the writings assigned to and known as Melanchthon's. See Plate III. Nos. III., VIII. and X.—Plate V. No. I.—Plate VII. No. V.—Plate VIII. Nos. VIII., X., &c. &c. &c.

Many of the initial letters in this volume are grotesquely ornamented, and on the margins are numerous small pen and ink sketches, of which a few are given as specimens in No. 7. Some of the notes in the works of Priscian are written with red ink.

- X. *Henrichmanni Grammaticæ Institutiones*. . . . . *Lipsiæ, 1510.* 4to.

In the edition of Camerarius's life of Melanchthon, edited by Strobelius and printed at Halle 1777, we find, at page 7, the following note to the passage where the author speaks of Melanchthon's early grammatical acquirements, "*Jacobi Henrichmanni grammatica tunc temporis omnium in manibus erat.*" Thus we learn that this was the grammar used in the schools at that time.

On the top of the title page to this copy is written, in the Greek language, (see specimen No. 1,) "My hope is in God,—Jesus Christ is the Lord,—Speak evil of no man"; and the Greek Φ at the end of the sentence, is undoubtedly intended for the signature of the person by whom the note was written. The character of the writing, not only of this note, but of the marginal observations throughout the volume, coupled with the simple, yet powerful language of the former, are such, as to leave no doubt of its having belonged to Melanchthon as a boy; the Greek Φ, being a simple contraction of his christian name, was constantly used by him in his letters.

The other specimens are from the marginal notes in various parts of the volume. The writing exhibits a mixture of the German and Latin hand, and the specimens selected are given with the view of showing the apparent difference in the writing, which, on examination, will be seen to arise merely from either the softness of the paper or the quality of the pen.

<sup>1</sup> Camerarii Vita Phil. Melanchthonis, p. 13.


11015  
 alpha / vna / gamma / delta / epsilon / zeta / eta / theta / i / kappa / lambda / mu / nu / xi / omicron / pi / rho / sigma / tau / upsilon / phi / chi / psi / omega  
 α / β / γ / δ / ε / ζ / η / θ / ι / κ / λ / μ / ν / ξ / ο / π / ρ / σ / τ / υ / φ / χ / ψ / ω  
 a . b . g . d . e . f . g . h . i . k . l . m . n . o . p . q . r . s . t . u . v . w . x . y . z .

1. Bouda / 2. Plat / 3. Bouda / 4. Plat / 5. Bouda / 6. Plat / 7. Bouda / 8. Plat / 9. Bouda / 10. Plat / 11. Bouda / 12. Plat / 13. Bouda / 14. Plat / 15. Bouda / 16. Plat / 17. Bouda / 18. Plat / 19. Bouda / 20. Plat / 21. Bouda / 22. Plat / 23. Bouda / 24. Plat / 25. Bouda / 26. Plat / 27. Bouda / 28. Plat / 29. Bouda / 30. Plat / 31. Bouda / 32. Plat / 33. Bouda / 34. Plat / 35. Bouda / 36. Plat / 37. Bouda / 38. Plat / 39. Bouda / 40. Plat / 41. Bouda / 42. Plat / 43. Bouda / 44. Plat / 45. Bouda / 46. Plat / 47. Bouda / 48. Plat / 49. Bouda / 50. Plat / 51. Bouda / 52. Plat / 53. Bouda / 54. Plat / 55. Bouda / 56. Plat / 57. Bouda / 58. Plat / 59. Bouda / 60. Plat / 61. Bouda / 62. Plat / 63. Bouda / 64. Plat / 65. Bouda / 66. Plat / 67. Bouda / 68. Plat / 69. Bouda / 70. Plat / 71. Bouda / 72. Plat / 73. Bouda / 74. Plat / 75. Bouda / 76. Plat / 77. Bouda / 78. Plat / 79. Bouda / 80. Plat / 81. Bouda / 82. Plat / 83. Bouda / 84. Plat / 85. Bouda / 86. Plat / 87. Bouda / 88. Plat / 89. Bouda / 90. Plat / 91. Bouda / 92. Plat / 93. Bouda / 94. Plat / 95. Bouda / 96. Plat / 97. Bouda / 98. Plat / 99. Bouda / 100. Plat

2 In iudea ciuitate bellum ut scribit  
 sancti milia opprobra et exheredatione sanctorum de iudaeis  
 caecitas perierit oculi cordis eleuari non potest  
 quia per se in iudea non solent comparari

II

1 60φια  
 ωβω  
 ουψεβω  
 ωουρη  
 Τεχη  
 φαρμακον  
 ψευδα  
 αζω  
 2 φω  
 3 φω

1 \* φω  
 De Olivae  
 Cua  



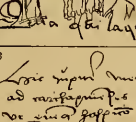
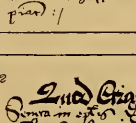
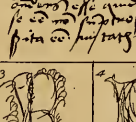
2 φω  
 De Olivae  
 Cua  
 φω  
 φω

3 3<sup>o</sup> De Cola nigra  
 1 φω  
 2 φω  
 3 φω

III

IV

1 21 Quasow  
 2 3 Quasow  
 3 4 Quasow  
 4 p Quasow

1   
 2   
 3   
 4 

V

1 Quasow  
 2 Quasow  
 3 Quasow  
 4 Quasow

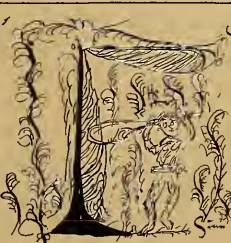


1 Progenos  
 2 Progenos  
 3 Progenos

VI

VII

VIII

IX

1   
 2   
 3 

2 2nd Quasow  
 3 3rd Quasow  
 4 4th Quasow

1 2nd Quasow  
 2 3rd Quasow  
 3 4th Quasow

1 2nd Quasow  
 2 3rd Quasow  
 3 4th Quasow

1 2nd Quasow  
 2 3rd Quasow  
 3 4th Quasow  
 4 5th Quasow  
 5 6th Quasow  
 6 7th Quasow  
 7 8th Quasow  
 8 9th Quasow

X

1 Εξίς μου χηότος ΙΗΣ ΧΟΣ ΔΕ  
 ΜΗΔΕΝΙ ΚΑΚΛΕΓΗΣ Φ  
 2 In laudem grammatice  
 3 Cardinales sunt...

4 φαρμακον  
 5 In laudem grammatice

6 In laudem grammatice





## PLATE III.

- |      |  |                 |            |
|------|--|-----------------|------------|
| I.   | Plutarchi Vita.  | Venetiis, 1502. | fol.       |
| II.  | Cicero De Natura Deorum—De Divinatione—De Legibus—De Academia sua—De Fato, &c. | Bononiæ, 1494.  | fol.       |
| II.* | Cicero De Oratore—De perfecto Oratore, &c. &c.                                 | . . . . .       | 1495. fol. |
| III. | Justinus.  | Venetiis, 1507. | fol.       |
| VII. | Martialis Epigrammata.   | Venetiis, 1503. | fol.       |

In the collection of books from which the greater portion of the present series of fac-similes have been selected, are eleven volumes, comprising the works of different classical authors. These copies of the several works have evidently formed one collection, many of them having been bound together, and afterwards divided and rebound in their present uniform state. They are all illustrated, more or less, with marginal notes and references to the text, written in the same peculiar character and at about the same period. Some of these are in red ink, while the frequent and simultaneous use of the red with the black ink, and the perfect similarity of the writing is such as to place beyond any doubt, the possibility of their having been written by two or more persons. There are, however, several circumstances connected with the writings in question, from which the author of the present observations will endeavour to show, that they are throughout by the hand of Melanchthon.

On the top of the title page to the works of Plutarch is written in black ink the name of John Maur, a fac-simile of which is given in the first specimen No. 1. On the top of the title page to the philosophical works of Cicero, is written in red ink the name of another person, see No. II., specimen 1. On the title pages to the Orations of Cicero and to the works of Suetonius, included in this collection, the same name again occurs; thus written in the latter, "*Magister Joannes Marcus Rhetus.*" It is very certain that this John Maur and John Marcus Rhetus were not one and the same person; and it is highly improbable, nay almost impossible, that the handwriting of each should be exactly similar, and they should have adopted the same peculiar mode of ornamenting the sides of the printed text and initial letters.

Assuming this position, the next points to be considered, are whether the whole of the writings may not have been by the hand of John Maur or John Marcus Rhetus; and whether the name of the one, may not have been written by the other, presuming them to have been contemporary teachers; conjectures which in the absence of all other evidence might have been entertained. The attention of the reader is however requested to the second specimen, No. II. This is a fac-simile of an inscription occurring on the lower part of the title page to the philosophical works of Cicero, and on which title the name of *John Marcus Rhetus* appears, as before noticed. This inscription, in the author's humble opinion, requires very little explanation; it being evidently intended as an abridgment of the words *Philippus Melanchthon*. In verification of the truth of this conclusion, the reader is referred to the fac-similes of the signatures of Melanchthon as taken from his letters in the "*Common Place-Book,*" see No. 34, Plate XX., where in the seventh specimen we have the letters *p s.* used as a contraction for *Philippus*. The contraction which follows the *ps.* in the inscription under consideration, is a contraction of the same kind as used to connect the words *Cæsar* and *Pompey*, in the second specimen No. 1.; the last portion of the inscription "*lanct.*" being evidently intended to form the ending of the name *Melanchthon*.

For another fact tending to elucidate the present inscription, the reader is referred to the specimen No. 7, Plate VIII. In affixing his autograph in the margin of the work there alluded to, opposite to a passage wherein he is mentioned in conjunction with Erasmus, Melanchthon has divided his name, and the peculiar manner in which this is done, by the use of the small *m* in the first division of the word (*me*), and the capital *L* in the second (*lancthon*.) clearly proves it to be his autograph. The passage alluded to is as follows, that relating to Melanchthon being underlined, "*Erasmus Basileæ agit, nova iterum cudent. Philippus Melanchthon præter ætatem eruditus juvenis, Wittenbergam accersitus est, non illiberali salario, Græcas literas ut doceat. Quo etiam quæ Hebraica prælegat queritur.*"

There is also a very curious circumstance connected with the inscription in question. On the lower part of the title page to the Opera Rhetorica of Cicero, the same inscription, as given specimen 2, No. II.,

has evidently been written and afterwards erased, the date of the year being placed over it, as given specimen 2\*. Here a portion of the letters *ps.* is seen under the capital letter *A* in the word *Anno*,—the upper part of the contraction following, above the two letters *n*,—and the remainder, *lauct*°. under the figures 1 and 5; while the same date 1511 may be traced under the two last figures. Melanchthon was a student at the University of Heidelberg during three years, including the year 1511;¹ about which period the manuscript notes in these volumes are, from the dates occurring in the works of Cicero, specimen 1, No. 11., and again specimen 2\*, proved to have been written; and it is not at all improbable, but that John Maur and John Marcus Rhetus may have been two of the ushers at that University, and by whom Melanchthon may have been particularly noticed. This opinion is strengthened by the fact of two of Melanchthon's earliest productions,² (the one, a translation from Plutarch, and the other, the rudiments of the Greek language,) having been dedicated to one of his pupils named Maurus,—“*Bernardus Maurus Philippi Brettani Discipulus*”³ who may have been a son or relative of John Maur.

The manuscript notes in the volumes under consideration, are principally mere references to the text, and have been written with considerable care. Presuming these volumes to have been the property of Melanchthon's superiors, it is not likely that he would have defaced them by writing in them in the same careless manner as he might have been accustomed to do in his own books. If the volumes were lent to him, it was very natural that he should have inserted the names of the parties to whom they belonged; neither is it very surprizing that, under the circumstances, he should also have added his own. The hieroglyphical manner in which his name is written,—the circumstance, as given, of it having been on one occasion erased, and other erasures occurring in some of the other volumes, show that Melanchthon felt some hesitation in the first instance, and afterwards considered himself not justified, in affixing his own name to the property of others.

On the margin opposite to a passage in the 8th book of Justin, where the author speaks of the virtues and valour of Philip King of Macedon, occurs, (see fac-simile, specimen 1, No. 11.), the following note, “*Philippus Tutor regni,*” and under it the words “*quod magni spei.*” This additional and extraordinary observation tends most strongly to confirm the correctness of assigning these writings to Melanchthon, the superstitious nature of his character was apparent throughout the whole course of his life; indeed, the memorable words of his dying father should not be forgotten, and may be here very appropriately quoted: “*I have witnessed many changes in the state, but greater ones are threatening, in which I pray God to direct thee.*”⁴

Opposite the observations made by the commentator Georgius Merula, on certain lines in the “*Xenia*” of Martial, occurs a note, a fac-simile of which is given in specimen No. 7. The lines in question are as follows,

“*Cydonia*  
“*Si tibi cecropio saturata Cydonia melle*  
“*Ponentur: dicas hæc melimella licet.*”

The note, as is obvious, refers to the composition of names, and is one very unlikely to have been made by any other than Melanchthon, whose name, according to its interpretation in Greek, is composed of the words *Μελαιανα nigra*, and *χθων terra*.

Another very singular and corroborative circumstance occurs in the writing of the word *Philippus*. In the twenty-two instances in which alone this word occurs among the manuscript notes in these volumes, the dots over the letter *i* are invariably omitted; and yet when the same word is used in the genitive case, the final *i* is dotted, a peculiarity generally observable throughout the writings of Melanchthon, and which may be more particularly seen in the seventeen fac-similes of his signature taken from his letters and other documents; see Plates XXIV. to XXVIII. inclusive. In the latter plate, Nos. iv. and v., where

¹ Camerarii Vita Phil. Melanchthonis, p. 13.

² Corpus Reformatorum, vol. i. pp. 18—24

³ Corpus Reformatorum, vol. i. p. 18, note.

⁴ Camerarii Vita Phil. Melanchthonis, p. 4, note *h*. The note is an extract from a letter written by Melanchthon on the 27th of October, the same day upon which, forty-seven years before, he lost his father.

“*I thought a great deal to-day on his most placid death and on the horrible commotions which followed, and which he foretold during a conversation he had with me, ten years of age, two days before his death; and wherein he also gave me his blessing and exhorted me to fear God. Vidi, inquiens, multas reip. mutationes, sed impendent majores, in quibus ut te Deus regat, precor.*”







*Philippus* is used in the genitive case, the final *i* is dotted, as it is in the present plate, specimen 6, No. 1; again in specimen 2\*, No. viii., and in Plates XIV. and XV. The reader is however referred to the observations upon Plate I., being the table of his signatures, in which this curious point is more particularly noticed.

Number ii.\* and specimen the third, No. iii., show the manner in which the initial letters are occasionally found to be ornamented. They are executed with precisely the same red ink as used in the writing of the notes, and are evidently by the same hand.

IV. *Ciceronis Opera Rhetorica*. . . . . *Norimbergæ*, 1497. fol.

On the margins of several pages in this volume are manuscript notes in the same character as specimen 5, already known as the handwriting of Melanchthon. The other four specimens are from notes written at an earlier period.

V. *Justinus*. . . . . *Venetüs*, 1507. fol.

Some of the notes in this work, of which we have given specimens, No. iii., in this plate, are not written with so much care as those generally found in the other ten volumes previously mentioned. The present specimen is a note occurring on the lower margin of a page, and partakes more of a cursive hand.

VI. The three lines, of which fac-similes are here given, are from a detached leaf in manuscript found in the *Opera Rhetorica* of Cicero, No. iv. The leaf is curious, the character of the writing on it so much resembling that in the earliest of Melanchthon's letters; see No. 1, Plate XXI.

VIII. *Urbani Institutiones Græcæ Grammatices*. . . . . *Venetüs*, Aldus, 1497. 4to.

All these specimens are taken from the same volume, which is fully described, No. i., Plate V. The word *μελας* (specimen 7), is a marginal reference to the same word in the text, over which is written its latin interpretation, *niger*. The manner in which the word *μελας* appears in the text, is certainly not such as would have attracted the attention of a mere general reader; it being only casually introduced as a grammatical example, thus: "Etiam habentia duo λλ ut ó πάλλας του πάλλαντος, ó βάλλας του βάλλαντος, ó μέλας vero του μέλανος, et ó τάλας του τάλάνος trium generum sunt." The word *μελας* forming a portion of Melanchthon's name, is not unlikely to have attracted his notice.

IX. *Terentius*. . . . . *Basileæ*, 1521. 8vo.

The notes in this volume are in black and red ink. Those similar to specimen 3 are written with a very fine pen, and present a mixture of the German and Roman hands, while others, as specimens 1, 2, and 4, give the Roman character only. Those in specimens 5, 6, 7, and 8, are more in the usual handwriting of Melanchthon at a later period.

On the lower margin, p. 27, after the metrical lines "*Volcatii Sedigiti de Comiciis Latinis*," are four others in manuscript, to which the name of Melanchthon appears as the author. The two first, together with the name, are represented in specimen 1. In the original, immediately after these, one line has evidently been erased, the author probably not having been satisfied with it. The second specimen, wherein the name of Melanchthon again occurs, is from the end of the prologue under the note which forms the subject of specimen 3.

X. *Urbani Institutiones Græcæ Grammatices*. . . . . *Venetüs*, Aldus, 1497. 4to.

On comparing the manuscript notes occurring in this copy of Urbanus' Greek Grammar, page by page, with those in the copy quoted, No. viii., it will be found, that they so far correspond, as to leave little doubt of their having been written by the same person, though at different periods. The first four specimens (No. x.), as also specimens 6, 8 and 10, are from the copy under consideration, while those numbered 5, 7 and 9, immediately above the latter, are from the corresponding pages in the other copy, and are here placed in juxta-position, in order to show their similarity.

## PLATE IV.

- I. *Philephi Epistolæ*. . . . . *Basileæ*, 1506. 4to.

Here is another specimen of an initial letter ornamented with the same red ink, as used in writing, and which has also been used in rubricating the manuscript notes and the capital letters in the pages on which the notes occur. There are also four other initial letters ornamented in the same peculiar manner. The notes are much in the same character as specimens 4 and 5, No. ix. Plate II., and though they partake of the Roman hand, they verge into a mixture of the German, as may be seen in a note in the twelfth book of the work under consideration.

- II. *Torrentini Commentaria in primam partem Doctrinalis Alexandri, Coloniae*, 1508.—*Kemponis Commentaria in secundam partem Doctrinalis Alexandri, Coloniae*, 1509.—*Tractatus Grammatici Bebelii et aliorum, Phorceæ*, 1509. . . . . *In one volume*. 4to.

On the upper part of the title page of the first work occurs an inscription, of which a fac-simile is given, specimen 1. This evidently appears to have been "*Philippus . . . . . est possessor hujus libri*." A portion of this inscription, that giving the surname of the person, has been carefully defaced, and below it in the original is another name, which has been partially blotted out with the same red ink that was used in underlining various passages in the text and ornamenting the capital letters. The character of the MS. notes in these works, of which Nos. 2 and 3 are specimens, agreeing precisely with many others which are assigned to Melancthon, it may be presumed, that Melancthon when writing his own name as the proprietor of the volume, put his pen through the name of its previous possessor.

- III. *Valerius Maximus, cum Commentariis*. . . . . *Mediolani*, 1513. fol.

The two first specimens are from the marginal notes, which are all in the same character, (some in red ink,) and, with the exception of the Roman capitals occasionally commencing the notes, partaking of the German hand. The drawing, specimen 4, is from the margin opposite to the memoir of M. Curtius, book v. chapter 138. The Roman knight is here represented in full armour on his prancing steed, with the gap "*Curtius lacus*" before him, into which for the safety of his country he is said to have plunged himself.

The date 1514, specimen 3, is from the end of the volume.

- IV. *Valerius Maximus*. . . . . *Lipsiæ*, 1506. fol.

The manuscript notes and interlineary gloss in this volume are all in the same peculiar character as the specimens given. Some of them are in rather a larger hand, and correspond with some of the writing in the manuscript collections appended to the volume from which specimens are given in the ensuing plate No. 1; the fifth specimen there more particularly applying to this volume, the title to which it may be observed is wanting.

- V. *Basilius Magnus de Studiis Poetarum et Oratorum*. . . . . *Madeburgæ*, 1493. 4to.

Some of the notes in this volume are very neatly written, and similar to specimen 1. The others are of the same character as specimens 2 and 3, which present a very different appearance, their coarseness arising from the bad quality of the paper; the ink, on the pen becoming worn, having run.

On the lower part of the title page some name has been very carefully scratched over.

- VI. *Ovidii Heroidum Epistolæ*. . . . . *Lipsiæ*, 1505. 4to.

The notes in this volume are all very much in the style of the specimen given. The character of the writing is the same as that in the previous volume, but coarser, arising from the texture of the paper and the careless or quick manner with which the remarks have been made.







VII. *Lactantii Opera*. . . . . *Venetis*, 1509. fol.

There are only two portions of this work which are illustrated with manuscript notes,—the first being the treatise “*De Falsa Religione*,” and the second “*De Officio Dei*.” The notes, which for the most part consist of authorities, extracts, and references to various classical authors, are all very neatly and carefully written in the same character as given in the two specimens. Many of the notes and passages of the text referred to are underlined with red ink.

VIII. *Ovidii Fastorum libri VI*. . . . . *Argentorati*, 1515. 4to.

The interlineary gloss and numerous marginal notes in this volume are very neatly written, and similar to specimens 1 and 2. Very little of the writing is like the third specimen, such coarseness of character arising, only in some few instances, from the carelessness of the writer.

On the lower part of the first leaf is a drawing of a fish, and on signature H. are two crowns, of one of which a *fac*-simile is given in specimen 4. The use of the red ink with the black is frequent, and some of the notes are in a large German hand.

It may be observed that the words *Philip*, *Philippus*, and *Philippico*, as in specimens 1 and 2, and specimen 1, No. xiii., (from the same book,) occur fifteen times, and in only one instance are the letters *i* in the word dotted.

On the title is a wood-cut, from which some name has evidently been erased. The wood-cut is coloured, and apparently with the same red ink used in underlining and writing some of the notes.

IX. *Quintus Curtius*. . . . . *Venetis*, 1502. fol.

Preceding this work are three leaves of introductory matter in manuscript, from which these three specimens are taken. The first page commences with four lines, as a heading, written in red ink; the character of the writing of these lines is similar to specimen 1, which follows them in black ink; while that of the manuscript matter generally, is similar to specimen 2. Specimen 3 is a note in rather a larger hand.

In the writing on these three leaves the word *Philippus* occurs fifteen times, and again four times among the notes in the work. In one instance only is the first letter *i* in the word dotted, and in the only three cases where the word is used in the genitive case is the final *i* dotted.

X. *Plauti Comædiæ*. . . . . *Venetis*, 1499. fol.

The first eight comedies are illustrated with interlineary gloss, and occasionally with marginal notes, all in the same character as specimen 1. The second specimen comprises four additional lines of text in manuscript, with their gloss, in the “*Cistellaria*,” in imitation of the type in which the work is printed.

XI. *Livii Historia*. . . . . *Parisiis*, 1516

The notes and gloss in this volume have been written with considerable care, and are all much in the same character as the specimens given. The notes are principally authorities and references to classical authors, and their style may be observed in specimen 1. The first eight books of the first portion of the work, and the latter books of the second portion, contain no manuscript illustrations. The notes and references in the large German text, see specimen 2, are principally in red ink, and are beautifully written.

In the eighth book of the second Punic War, where the author mentions Philip King of Macedon, the word *Philippus* occurs among the interlineary gloss in three folios, 175—6, in twenty-six instances, and in only two cases are the letters *i* found to be dotted. The same word occurs again nine times in folio 170, without being dotted; except in the instance of its being written in the large German text where all the letters *i* are dotted; this deviation arising from the great pains taken in writing this kind of hand.

On the upper part of the title page, the centre, and the lower part, some liquid has been used for the purpose of destroying the writing, of which so little remains as not to be legible. The title is ornamented with an engraved border, and from the black shield at the lower part of it, some name appears to have been also obliterated in the same way.

XII. *Beroaldi Opuscula*. . . . . *Basilea*, 1509. 4to.

On the margins of the "*Oratio Proverbialis*" are many drawings in illustration of various passages of the text. These designs are principally coloured, and executed much in the same style as the specimen given, which is intended to illustrate the following passage in the text above it: "*Lex Gætulorum*."—" *Apud Gætulos lex est a mulieribus agros coli*." Thus we have represented the women working at the plough and sowing, while the men are taking their pleasure, apparently with the pastime of hawking. Above this drawing is another, representing two women preparing timbers for the building of a house, in illustration of the continuation and remainder of the passage quoted, "*domos ædificari*." Many of the drawings are very droll and singular illustrations of the text. Specimens 2 and 3 are from the marginal notes.

XIII. *Ovidii Fastorum libri sex*. . . . . *Argentorati*, 1515. 4to.

The two specimens here given are from the same volume from which fac-similes No. viii. in this plate have been taken. The character of the writing is precisely the same as that of some of the notes in the ensuing volume.

XIV. *Orosii Historiarum Opus*. . . . . *Parisiis*, 1510. 4to.

Four specimens from the marginal notes. These show the gradual variation apparent in the writing, which is so great, as would induce many to consider them to have been by different persons. On examination, however, this apparent difference is found to arise merely from the care used by the writer, or from the fineness of the pen.

Here again, in a few pages, where the author introduces Philip King of Macedon, the word *Philippus* occurs above twenty times, and the letters *i* in the word are not dotted in more than three instances.







## PLATE V.

### I. *Urbani Institutiones Græcæ Grammaticæ.*

*Venetis, Aldus, 1497. 4to.*

A metrical version of the oft quoted and well known proverb "*Nulla dies sine lineâ*"<sup>1</sup> occurs in manuscript on the title page of this work, subscribed "*Ph. Melanchthon;*" see specimen 1, No. 1. A line more powerfully illustrative of the writer's favorite pursuit and studious habits could not easily have been selected; and, a careful examination of the signature, places aside all probability of it having been written by any other person than Melanchthon. The inscription, which appears to have been written at a later period than the manuscript notes in the volume, is executed with considerable care, in the round roman hand, not unlike in character, the writing in the specimen of the earliest autograph letter of Melanchthon in the present collection; see No. 1., Plate XXIV. It is also very similar to much of that in the "Common Place-Book;" the reader is particularly referred to third specimen Plate XVI. of the numerous fac-similes taken from that volume, wherein the character of the writing is precisely the same.

Bound up with this volume is a collection of transcripts from the grammatical treatises of Constantine Lascaris and John Œcolampadius, the title of which is represented in specimen 3. At the end of the extracts from the second and third books of Lascaris are subscriptions or colophons, fac-similes of which are given in specimens 3 and 4. The character of the writing, not only of these but also of the whole of the transcripts and notes in the volume, clearly proves them to have been written by one person, and as Melanchthon was residing at Tubingen in 1515, the probability is, that the collections are mere copies of others by John Knoder and John Talon, who may have been two of his friends or fellow students, and by whom the transcripts may have been lent to him.

Œcolampadius was one of his earliest friends, for we are informed by Melanchthon himself, that at Heidelberg he presented him with a copy of a work by Agricola;<sup>2</sup> and again, that they studied together the works of Hesiod.<sup>3</sup> In the year 1515, Œcolampadius left Tubingen, at which place he had been resident, and proceeded to Basle<sup>4</sup> where, in 1518, he published his "*Dragmata Græcæ Literaturæ.*" This, according to Panzer<sup>5</sup> and Maittaire, was the first edition of the work.

On the upper part of the first page of the transcript from Œcolampadius is an inscription, as shewn in fac-simile No. 3. This appears to have been written at a different period from the transcript, and in a coarser manner, but like to many of the marginal notes occurring in the printed volume, of which fac-similes have been previously given; see No. viii., Plate III., particularly specimen 5. The transcript itself thus commences: "*Libellum ipsum Græcæ Literaturæ δράματα appellavit, vel ἐγχειρίδιον;*" and after continuing only to five pages, it suddenly breaks off, as if some cause had prevented the writer from continuing his labours.

It is not at all improbable, but that Œcolampadius had lent the original copy of his intended work to Melanchthon, who, having commenced making extracts from it, was prevented completing them by the departure of his friend; and, as he knew, no doubt, the work was prepared for publication, he may have felt satisfied with the anticipation of receiving a printed copy of it. Indeed, the admiration in which Melanchthon held the works of Urbanus and Œcolampadius appears pretty clearly from the terms in which he speaks of these authors in the preface<sup>6</sup> to an edition of his own Greek Grammar printed at Hagenaw in 1520, wherein he modestly states, as a reason for the reluctance with which he had consented to revise his own work, the sufficiency of those by Urbanus and Œcolampadius upon the same subject for all the purposes of education.

<sup>1</sup> "Apelli fuit alioquin perpetua consuetudo, nunquam occupatam diem agendi, ut non lineam ducendi exerceat artem: quod in eo proverbium venit."—*Plinii Historia, cap. x., lib. xxxv.*

<sup>2</sup> *Camerarii Vita Phil. Melanchthonis*, p. 488.

<sup>3</sup> "Memini cum legeremus una Œcolampadius et ego Hesiodum."—*Camerarii Vita Ph. Mel.*, p. 494.

<sup>4</sup> *Freheri Theatrum Virorum Clarorum*, p. 107.

<sup>5</sup> *Panzeri Annales*, vol. vi., p. 209, No. 254.

<sup>6</sup> "Semper optavi libellos, quos de ratione Græcæ Grammaticæ quondam cidi, perire, quippe quos conscripsimus et pueri fere et pueris, quos illo tempore privatim docebamus. Et periissent illi quidem, ut digni erant, nisi me denuo ineptire coëgisset Chalcotypus et veteres ruinas instaurare. Alioqui quod ad scholas meas atinet, uti potuissem vel Urbano vel Œcolampadio."—*Corpus Reformatorum*, vol. i., p. 275.

- II. *Valerius Maximus*. . . . . *Lipsiæ*, 1506. fol.  
 III. *Valerius Maximus*. . . . . *ib.* 1514. fol.

A comparison of the marginal observations occurring in these two editions of Valerius Maximus, satisfactorily shows them to have been written by the same person. As an exemplification of the similitude of these notes, the reader is referred to specimens 1, 2, 3, and 4, No. n., and specimens 1, 2, and 3, No. m.; the 2nd and 3rd specimens, No. n., (being of two consecutive notes) are, in specimen 2, No. n., blended into one. It will here be seen that, not only is the substance of the notes precisely the same, but the character of the writing equally so; for though the writing in specimen 3, No. m., is larger, and more freely executed than that in the four specimens, No. n., yet much of the writing in the edition 1514 is similar to the first specimen, No. m., with which the four specimens, No. n., closely correspond. The manner in which the word "*Philippum*" is written in both instances is also curious, not having in either case the letters *i* dotted, a singularity which we have frequently had occasion to notice.

It should be observed that the manuscript notes in the edition of 1514 have only been continued by Melancthon to the middle of the third book, the remainder being by another person, by whom an index of contents has been affixed, and who had evidently notified on the title page the author of the other notes; as we may conclude from the occurrence of the word "*Declamatione*" on the upper part, some other before it having been carefully erased. The initial letter in the first page is inserted in colours, and the capitals are rubricated.

- IV. *Alani ab Insulis Liber Parabolarum, seu Doctrinale—Seneca de Forma et Honestate Vitæ Humanæ, sive de Moribus et Virtutibus Cardinalibus—Gersonis Distichon de Morte Humana, &c.*  
*Manuscripts, in one volume.* fol.

A casual observer of these transcripts would not be inclined to consider the period of their execution to be so late as the early part of the sixteenth century. The style, however, of the ornamented initial letter on the first leaf, as given specimen 1, and the general character of the writing, agreeing as it does with that of manuscript notes occurring in a work not printed until 1515, as shewn in specimen No. v., leave little doubt of the correctness of referring the transcripts to about the same period.

The initial letters to the several treatises are ornamented somewhat similarly to that in the first page, and the capitals are for the most part rubricated.

- V. *Baptistæ Mantuani Bucolica*. . . . . *Tubingæ*, 1515. 4to.

The few marginal notes and interlineary gloss occurring in this work are very minutely and delicately written, corresponding precisely in character with those in the previous volume. There are also three marginal references written with the same material with which many of the capital letters are rubricated, and with which portions of the text are also underlined.







## PLATE VI.

- I. *Index Commentariorum Joan. Bugen. Pomerani in Psalterium Davidicum:—Antitheses ex Bibliis excerptæ:—Missæ Defunctæ Epicedion:—Epitaphium Missæ:—Articuli Fidei:—Poema Satyricon in Papam, Germanicè.* . . . . *Manuscripts, in one volume.* small 8vo.

The index to the Commentaries of Bugenhagenius on the Psalms of David, from which the first and second specimens are taken, extends only to the letter C. The antithetical extracts from the scriptures consist of one hundred and forty-eight examples, specimen 6 giving the 20th, 21st, 22nd, and 23rd. The satirical elegy on the Mass is composed of fifty-seven four-line stanzas, of which two are given in specimen 3. The Epitaph on the Mass follows, as in specimen 4. The Articles of Faith are divided into two parts; the first contains twenty-two articles, (the first four being given, specimen 5,) the other concerns the ceremonies and usages of the church. The satirical poem on the Pope, comprising eleven nine-line stanzas, concludes the volume, the second stanza being given, specimen 7.

- II. *Psalter verteutscht durch Johann Bugenhag. ausz Pomern.* . . . . *Basel.* 1526. fol.

On the inside of the cover of this volume occurs the following manuscript note, written in a large bold round hand: “*D. te levavi animam meam, Deus meus in te confido, non erubescam, neque irrideant me inimici mei, etenim universi qui te expectant non confundentur, vias tuas demonstra mihi et semitas tuas edoce me, &c.*” Following the printed work are annotations in manuscript upon each Psalm, evidently copied from some other manuscript, as indeed is stated at the end. Fifteen Psalms in German, with other matter, conclude the volume.

The character of the writing of the additional matter and the notes, of which seven specimens are given, is similar to that in the previous manuscript collections, No. I., and some of the notes are in red ink.

## PLATE VII.

- I. *Cicero de Officiis*. . . . . *Argentorati*, 1512. 4to.

The first ten specimens are taken from the margins, and the eleventh is a portion of a note on folio 12. This note is beautifully written, and the introduction of the large gothic hand in imitation of printed text is singularly curious.

- II. *Biblia Latina*. . . . . *Colonia*, 1527. fol.

Some of the books of the Old Testament have marginal remarks, from which are taken the specimens here given. The notes have been written with much care, and are all in the same character.

- III. *Georgii Purbachii Theoricæ Novæ Planetarum*. . . . . *Norimbergæ*, 147 $\frac{1}{4}$ . fol.

The study of astronomy was one of Melanchthon's earliest and most favourite pursuits. The present volume appears, from the numerous marginal notes and interlineary gloss, to have attracted particular attention. The character of the writing is much the same throughout as in the first specimen; the second being a portion of an emendation of the text written in the margin in imitation of type. Some few of the notes are in red ink, and the capital letters of the printed text, as also of the manuscript notes, are ornamented with the same.

- IV. *Biblia Latina*. . . . . *Norimbergæ*, *Antonius Koberger*, 1477. fol.

This volume, which, as a monument of literary industry and theological research, is scarcely to be matched, is the property of Messrs. Longman, having been purchased by them at the sale of the library of Dr. Kloss. That part of the sacred volume, which more immediately concerns the history and doctrines of our Saviour, the whole of the New Testament, the books of the Prophets by whose inspiration his coming was foretold, all in short which could be thought to interest and concern the Great Reformer, is literally overflowing with commentaries, emendations, and interlineations, filling all the margins, encroaching upon the text, and oftentimes covering every portion of paper which the operations of the printer had left unoccupied. These annotations, with the exception of those occurring in the book of Psalms, are all written in the same style, and adapted (as with Melanchthon was frequently the case) to that of the text which they were designed to illustrate; more particularly the capitals, which generally correspond, while in some instances, especially where the writing is somewhat larger than usual, (see specimen 3), the text itself has been closely imitated. The notes in the book of Psalms are all in a cursive hand, and similar to that given in specimen 4; some of them, however, are in German, and are somewhat in the style in which Melanchthon was wont generally to write his German hand; in which character also, is an inscription at the end of the volume, wherefrom the name of the author of the annotations has, no doubt for the purpose of concealment, been sedulously erased.

- V. *Biblia Latina*. . . . . *Basilea*, 1514. fol.

This volume is from the library of the late Mr. Alexander Chalmers, and was inserted in the catalogue of Dr. Kloss's collection, No. 755\*\*. On the margins are numerous manuscript notes, all written in a cursive hand, and similar to the various specimens here given.

The fourth specimen is of a marginal note in the first chapter of the book of Daniel. Here we have the signature of Melanchthon in the Greek character; and in the book of the gospel of St. Matthew the Greek  $\Phi$  occurs at the end of the notes in no less than ten instances. The name "*philipp*," as given in specimen 8, is taken from the upper corner of the inside of the cover at the end of the volume.

The upper part of the title, on which some inscription evidently existed, has been cut away, and some writing has been erased from the lower part thereof.







## PLATE VIII.

- I. *Ciceronis Paradoxa*. . . . . *Lipsiæ*, 1502. fol.

The manuscript notes occurring in the present and following volumes, from which the specimens No. I. to VI. inclusive, in the present plate, have been taken, are all much in the same character, and similar to those in the previous plate. The three specimens from the *Ciceronis Paradoxa* are from the margins and title page.

- II. *Ovidii Metamorphoses*. . . . . *Mediolani*, 1503. fol.

Three specimens from the margins. Some of the notes and the capital letters of the text are rubricated.

- III. *Antonii Mancinelli Opera Grammatica, Parisiis*.—*Bernardi Perger Grammatica nova, Basileæ*, 1506.  
In one volume. 4to.

In the second treatise of the *Opera Grammatica* the printed folios 11, 12, 13, and 14 are wanting. These have been supplied, in manuscript, by the same person who wrote the marginal notes. It is from one of these pages that the first specimen is taken, the others being from the notes.

- IV. *Terentii Comædiæ, Metro Numerisque restitutæ, curâ Philippi Melæ (Melanchthonis) Brettani*.  
*Tubingæ*, 1516. 4to.

This is the first edition of the works of Terence edited by Melanchthon. On the margins of the first two plays are occasionally manuscript notes similar to the three specimens given, and the text is illustrated with gloss. Some of the notes are in red ink, with which also many of the initial letters are slightly filled in, and the capitals ornamented.

- V. *Justinus*. . . . . *Mediolani*, 1502. fol.

Three specimens from the notes on the margins.

- VI. *Moralissimus Cato cum comento*. . . . . *Basileæ*, 1486. 4to.

Some of the writing in this volume is similar to specimen 3, while the rest is of an earlier period, and similar to specimens 1 and 2.

- VII. *Ulrichi de Hutten, Nemo*. . . . . *Augustæ Vindel*, 1519. 4to.

The fac-simile here given has been before referred to in the explanation of the presumed signature of Melanchthon, specimen 2, No. II., Plate III. The title to this tract is wanting, as also a portion of the last leaf, which has been cut away.

- VIII. *Epigrammata Græca et Latina, per Jo. Soterum collecta*. . . . . *Coloniæ*, 1525. 8vo.

On the fly leaf are manuscript verses in Greek, with their translation in Latin, fac-similes of which are given in specimen 1. The other specimens are from the margins. Respecting the figures, (specimen 4), see the observations on No. IX., Plate II.

- IX. *Cicero de Officiis, de Amicitia, de Senectute, &c.* . . . . . *Venetis*, 1506. fol.

The specimens here given are from the marginal notes, of which some have been written at a more early period than others.

- X. *Quintilianus*. . . . . 1506. fol.

The notes in this volume are principally written in a quick and careless cursive hand; some of them are in red ink, with which many of the capital letters are rubricated, and much of the printed text underlined.

- XI. *Aulus Gellius*. . . . . *Parisiis*, 150 $\frac{1}{2}$ . 4to.

The character of the notes in this work is the same as of those in the preceding, with the exception of the fourth specimen, which is the only note in the round hand to be found in the volume. They are principally in red ink, with which the initial and capital letters of the text are rubricated.

- XII. *Marsili Ficini Tractatus de Epidemice Morbo*. . . . . *Augustæ Vindelicorum*, 1518. 4to.

Some of the notes in this volume are similar to specimen 1, while others written at a later period are similar to specimen 2.

- XIII. *Theophylacti in Quatuor Evangelia emarrationes, Joanne Ecclampadio interprete*.  
*Basileæ*, 1524. fol.

The notes in this volume are all written in a cursive hand, very similar to that of the "Common Place Book," p. 585, of which No. 25, Plate XIX. is a specimen.

- XIV. *Pauli Orosii adversus Paganos Historiarum libri septem*. . . . . *Coloniæ*, 1526. fol.

The title to this work is surrounded by a series of allegorical engravings, and at the bottom of the centre one at the lower part, occurs the motto "*Sustine et Abstine*," its version in Greek being written above it, as in specimen 1. Specimens 4 and 5 are from the reverse of the fly leaf at the end, and the other two are from the margins of the work. Some of the notes are in red ink.

- XV. *Digestum Vetus, scu Pandectarum libri XXIV*. . . . . *Lugduni*, 1511. fol.

The seventeen specimens selected from the marginal notes in this volume by Melanchthon, to whose pen the author unhesitatingly assigns them, present almost as great a variety in the character of the handwriting as is to be found in the specimens taken from his "Common Place-Book" see Plates XVI. to XXII. inclusive. Some of them have been executed with much care, and are for the most part in the round and cursive hands. A few, however, partake of the Gothic, as may be seen in specimens 4 and 8; others, (see specimens 9, 10, and 11,) are in the larger round hand, similar to some of the inscriptions in the "Common Place-Book," while many are more in the usually known hand of Melanchthon; see specimens 14 and 16.

The margins of the work are occasionally ornamented with pen and ink sketches, of which a few specimens have been selected. A few of the notes at the commencement of the work are in red ink, and on the reverse of folio 9 occurs a note written with the same blue material as used in the colouring of the large wood engraving which precedes the work. From the title page some name has been carefully obliterated and erased.

An examination of the volume not only satisfactorily proves that the manuscript notes have all been written by the same person, but that the drawings have also been executed by the same pen.







## PLATE IX.

I. *Ovidii Metamorphoseon libri XV.* . . . . . *Argentorati, 1525. 8vo.*

The character of the notes in this work may be seen in the nine specimens which have been selected. They appear to have been written with considerable care, some in the round hand, some in the cursive, and some in a mixture of both.

A few of the notes are in red ink, many of the capital letters are rubricated, and the engraved title-page is partially coloured.

II. *Barlandi Epitome Chiliadum Adagiorum Erasmi ad commodiorum studiosorum usum. Coloniae, 1527.*  
*Erasmi de duplici Copia Verborum ac Rerum commentarii duo. Coloniae, 1527.*

*In one volume. 8vo.*

The peculiar character of the writing, and the style of the notes throughout this volume, are such as to leave no doubt in the mind of the author that they are by the hand of Melanchthon; while, from the quantity of the manuscript notes and additions to the second work in particular, there is every reason to presume that they were written with a view to the publication of another edition.

In Melanchthon's dedicatory epistle<sup>1</sup> to his pupil Bernardus Maurus, on the publication of his three books on Rhetoric in 1519, we find that he particularly directs the attention of his friend to the above works of Erasmus: "*Interim e manibus tuis ut excident Erasmi de Copia, Chiliades adagiorum, ne committe. Dicit non potest, quam iis operam sis locaturus utilem.*"

Mylius, in his list of the works of Melanchthon, states, that in the year 1529 he wrote a preface to the "*Copia Verborum*" of Erasmus. This preface has been reprinted,<sup>2</sup> and thus commences, "*Exstat de Copia Erasmi Commentarius, cujus optarim utilitatem vulgo tam perspectam esse, quam est titulus ubique notus:*" and thus concludes "*Quare adhortor, ne quis patiatur hoc librorum genus importunitate cujusquam sibi e manibus extorqueri. Bonam operam navavit adolescens, qui totum de Copia Commentarium in hanc tabulam contulit et oculis subiecit, ut memoriam adolescentium adjuvaret.*"

On the lower part of the title page to the second work in the present volume, occurs the inscription, (of which a fac-simile is given in specimen 4) presenting the very same commendatory passage, as above quoted from Melanchthon's dedicatory epistle to Bernardus Maurus. Another passage of the same description is to be found on the upper part of the title page; as shown in specimen 5, and also in specimen 12, which is a portion of the commendatory matter upon the reverse of the title page. The leaf affixed to the inside of the cover of the volume is also occupied with commendatory matter, as given in specimen 11.

In illustration of what we have above observed regarding the character of the writing, and the style of the notes, the reader is referred to the first paragraph in the specimen just quoted, and to that of No. 10, Plate XVII., taken from the inside of the cover of Melanchthon's "*Common Place-Book.*" Not only is there a great conformity in the style of these two sentences, but the character of the writing is virtually the same, the slight difference in their appearance clearly arising from the degrees of care with which they have been executed. The capital letters in the word "*MULTUM*" and the Greek  $\phi$  in the word "*Φιλιππος*," in specimen 12, in this plate, are particularly similar to those in specimen 8, Plate XVII.

The fourteen specimens selected from the present volume exhibit a greater variety in the character of the round hand, than are to be found in the specimens of the same taken from the "*Common Place-Book*," see Plates XVI. to XXII. These variations, however, are not such as to induce any one who attentively examines the volume, to consider the writing to have been by two or more persons. The general character of the writing is that of the small and firm round hand used by Melanchthon in some portions of his "*Common Place-Book*," for a specimen of which the reader is referred to No. 5, Plate XVI., also to the note in the smaller hand, No. 4 in the same plate. There the writing will be seen to be precisely the same as in the present volume, and a comparison of the peculiar formation merely

<sup>1</sup> *Corpus Reformatorum, vol. i., p. 66.*

<sup>2</sup> *Corpus Reformatorum, vol. i., p. 1118.*

of the letter *t* in the words *doctori*, *doctor*, and *epistola*, occurring in the specimens referred to, with others in the specimens 3\*, 11, and 13, in the present plate, suffices to confirm the correctness of the author, in having assigned the manuscript additions in this volume to the hand of Melanchthon.

A portion of the notes in the volume under consideration are in red ink, while many of those in black exhibit a reddish appearance; a circumstance observable in very many of the documents, epistolary correspondence, and other writings of Melanchthon. An engraved figure in the upper part of the title page to the first work is partially coloured with red ink, and under the date is written in the same, "*Dresdæ. Mens. Julio. An. 1528*"; at, or from which place Melanchthon may have obtained the copy of the work, Dresden being only a few hours journey from Wittemberg.

In this edition of Erasmus, "*De Copia Verborum*," the first book contains only 154 chapters, while in the later editions the same book contains 206. The additional chapters are however here supplied in manuscript. They commence at the end of the printed work, and are thus inscribed: "*Subscripta capita post novissimam editionem primo libro per Erasmus sunt adjecta.*" In this manner they are continued to chapter 184, the remaining chapters occupying several leaves at the commencement of the volume. After the additional chapters at the end of the text follows a transcript of a commentary on the work by Wolfgangus Meurer, a fac-simile of the commencement of which is given in specimen 13. Manuscript indices of the principal words in the work, and some other matter, conclude the volume.

We are informed by Freher,<sup>1</sup> that Wolfgang Meurer was brought up at Leipsic; and that in 1542 he was made Professor of Philosophy at that place. We also learn, from the same author, that at his marriage, Melanchthon and Camerarius were his bridesmen;<sup>2</sup> a circumstance which shows the intimacy that existed between Melanchthon and Wolfgang Meurer. If it was the intention of the former to publish an enlarged edition of this work, it was very natural that he should have wished to add the commentary of his young friend, and by his using the words "*Diligenter congestus*" it was evident that he considered it worthy of attention.

The variety of ways in which Melanchthon signed his name, as already mentioned, is shown in Plate I.; in this volume his name occurs in seven instances, each differing from the other, viz. P. M: specimen 3. Φιλππ: μελανχ. specimen 11. Philippus Melanch: specimen 4. Ph: M. specimen 5. P. Mel: specimen 6. P. Me. specimen 7. Φιλππος. specimen 12.

<sup>1</sup> P. Freheri Theatrum Virorum Clarorum. *Norimbergæ*, 1688, p. 1283.

<sup>2</sup> "Eodem anno (1549) pronubis Philippo Melanchthone et Joachimo Camerario, in matrimonium duxit virginem Margaretham, filiam Christophori Blasbalgii." *ib.* p. 1283.











## PLATE X.

### I. *Ovidii Opera*. 3 tom. . . . . *Parmæ, Stephanus Corallus*, 1477. fol.

The second and third volumes of this work (more particularly the third) contain numerous marginal notes and illustrative drawings, which are for the most part executed in pen and ink; many of them exhibiting much taste in their delineation, and others not wanting in singularity and drollery of conception, as may be seen in the seven specimens given in the present plate.

When these volumes first drew the author's attention among others in the collection of Dr. Kloss, he conceived very little doubt of the illustrations they contain having been the production of the fertile pen of Melancthon, and under which conviction he has since purchased the work from Messrs. Payne and Foss, into whose hands it had fallen. Upon a further examination, however, and with the advantage of increased experience in the various handwritings of the Great Reformer, he is induced to admit that there is room to doubt the correctness of his former opinion, at the same time, so many points might be adduced in its confirmation, that it is not without great difficulty he can prevail upon himself to agree to its retraction. For instance, can there be greater evidence of the unity of the design and execution than appears in the fac-similes given in the first specimen from the present volumes and that in No. xii., Plate IV.? Again, how strong is the resemblance between the head of the horse in specimen 6 in the present plate and that of which a fac-simile is given in No. viii. in the plate following?

### II. *Terentii Comædiæ, a Guidone Juvenale et Jodoco Badio Ascensio explanatæ*. Parisiis, 1504. fol.

The character of the writing in the numerous marginal notes and interlineary gloss in this edition of Terence is very much the same as in the "*De Copia Verborum*" of Erasmus, though executed at an earlier period. Very many of them relate to the "*Adagia*" of Erasmus, and have evidently been written by Melancthon with the view of illustrating that work; a specimen of the notes is here given, with the passage to which it refers:

*Text.* "Thraso:—tu hosce instrue hic ego ero post principia."

*Note.* "Sumptus est hoc a bellis in quibus tutissimus locus est post principia."

"*Vide Eras. Chil. 1, Centuria 3, Ad. 94.*"

It may here be observed, that among the notes in the illustrated copy of Erasmus, "*De Copia Verborum*," the works of Terence are frequently referred to.

On the margins of the present volume are a great variety of singular and characteristic sketches in pen and ink, which are intermixed with the notes, and of these eight specimens are given on the right and left sides of this plate. Some of these are coloured, and very many of the initial letters are grotesquely ornamented, while a few of the capitals are rubricated, and some of the notes are in red ink.

## PLATE XI.

- I. *Authenticarum Collationes IX Codicis L. x.—xii. Liber Feudorum.* . . . *Venetis*, 1491. fol.

At the commencement of this volume are two indices in manuscript, from which the three specimens here given are taken. The first index and a portion of the second are in a hand similar to specimens 1 and 2, the remainder of the second being similar to specimen 3.

- II. *Cicronis Officia. Latinus. Cato Major.* . . . . . *Venetis*, 1472. fol.

A portion of the *Officia* and the *Cato Major* are illustrated with numerous marginal references and observations on the text. Very many of them are logical syllogisms, from which the following are taken as specimens:

*Major.* Qui sunt insipientes suam culpam et vitia in senectutem conferunt.

*Minor.* Ennias et Georgias id non fuerunt.

*Ergo.* Non fuerunt insipientes.

-----

Qui in studiis et negotiis versatur senectutem obrepentem non sentit.

Ego in studiis et negotiis versor.

*Ergo.* Senectutem obrepentem non sentio.

-----

Quod caret voluptatibus est miserum.

Senectus caret voluptatibus.

*Ergo.* Senectus est miserum.

-----

Quod habet temeritatem et libidinem est malum.

Voluptas habet in se temeritatem et libidinem.

*Ergo.* Voluptas est mala.

The character of the writing in many instances, as may be seen at the commencement of specimen 2, is very similar to that in the 22nd specimen from the Common Place-Book, see Plate XIX. Many of the notes are in a small cursive hand, quickly and carelessly written, and some of them are in red ink.

The title page and last leaf of this volume are wanting.

- III. *Tractatus Varii.* . . . . . *In one volume.* 8vo.

On the title page of a tract by Eckius, in this volume, occurs a note, a fac-simile whereof is here given. The character of the writing is precisely the same as some of that in the Common Place-Book, see specimen 22, Plate XIX.

The volume is in the Bodleian Library.

- IV. *Hugonis Bentii Expositio in primam Fen primi canonis Avicennæ, Venetiis, 1517.—Expositio super libros Galeni, Venetiis, 1518.—Expositio super Aphorismos Hippocratis, Venetiis, 1517.—&c.*  
*In one volume.* fol.

There are many marginal observations throughout the several medical treatises in this volume. Some of the writing is in a large round hand similar to specimens 1 and 2 here given, and to the inscriptions of many of the Epistles in the Common Place-Book; see No. 7, Plate XVII., Nos. 18 and 19, Plate XVIII., and Nos. 27 and 32, Plate XX. Specimens 3 and 4 exhibit the smaller round hand, and specimen 5 the cursive hand.

- V. *Erasmii Parabolarum sive Similium Liber.* . . . . . *Argentorati*, 1514. 4to.

The notes in this work are all in red ink, and written in the usually known hand of Melanchthon, as may be seen in the specimens here given.

- VI. *Philostratus de Vitâ Apollonii Tyanei.* . . . . . *Bononiæ*, 1505. fol.

In this volume also, the character of the notes (from which we have selected five specimens) is that of the known hand of Melanchthon.







VII. *Galen Opera*. . . . . *Basilea*, 1529. fol.

On the margins of this volume are very numerous manuscript notes and references to the text. They are all written much in the same character as the five specimens here selected, and many of them appear as if they had been written with the side of the pen; see specimens 4 and 5. The cause of this appearance evidently arises from the quality of the paper, on which, being of a course and porous nature, it became difficult to write when the pen had been for some time in use. Some of the notes are in red ink, and others in a mixture of red and black. Some name also appears to have been erased from the title page.

It may here be observed, that the study of medicine was pursued by Melanchthon from an early period of his life. In the third volume of the *Corpus Reformatorum*, (p. 490), we find a preface to the works of Galen written by him in 1538; indeed, such was his thorough knowledge of their contents, that, Heerbrand states, in his funeral oration, he could repeat the greater part of them from memory.

VIII. *Philippe de Commines, Cronique et Histoire*. . . . . *Paris*, 1539. 8vo.

The first of these specimens is of a note, whereof many occur on the margins of this chronicle in red and black ink. On the insides of the covers are many apothegms in Latin, Italian, and French, in the same style as those in specimen No. 2.

On the upper part of the inside cover, facing the title page, occurs the date as given in specimen 3. It is curious to observe, that a capital letter *M* is here placed between the figures 5 and 4. From the peculiarity of the writing in the volume, the author has no hesitation in assigning the notes to the hand of Melanchthon, with whose character, in these respects, this fanciful manner of affixing the initial of his name is by no means inconsistent: the reader is referred to No. II. in the next plate, where, in specimen 3 we have a note with the initials of Melanchthon attached to it, (the character of the letter *M* being very similar to that in the present specimen), and in specimen 1 we have the date divided in a similar manner.

Several of the initial letters are ornamented with the same red ink as used in the notes, and the sketch of the horse's head (specimen 4) occurs on the margin of one of the pages. It is worthy of observation, that the style in which this head is drawn is very similar to that of the illustration of Ovid in the left hand column, specimen 6, in the previous plate.

Some inscription has been carefully obliterated from the inside of the upper cover, and an erasure has also been made from the title page.

IX. *Homeri Ilias et Odyssea, Gr. 2 tom.* . . . . . *Venetis apud Aldum*, 1524. 8vo.

Some of the notes in these volumes are very neatly written in red ink, and similar to specimen 1, which is a metrical version, in Latin, of six lines of the text. The remaining six specimens show the character in which the other notes are written, many of them being similar to specimens 6 and 7.

X. *Biblia Latina*. . . . . *Lugduni*, 1542. 8vo.

In this copy of the Holy Bible are many references, written with dirty red ink, in the same character as specimens 2 and 3; and on the lower part of p. 179 occurs a note in the same careless manner of writing as in No. 14, Plate XVIII., taken from Melanchthon's Common Place-Book. There are many other notes written in a neat round hand, similar to specimen 1, which is a marginal annotation upon the following verse in the seventh chapter of Genesis:

“ Quicumque effuderit humanum sanguinem, fundetur sanguis illius: ad imaginem quippe dei factus est homo.”

Affixed to this note occurs an abridgment of the name of Melanchthon, and it may be curious to notice that in almost every copy of the Holy Bible which appears to have passed through the hands of Melanchthon, this particular verse is underlined and referred to.

XI. *Galen Methodus Medendi, Thoma Linacro interprete*. . . . . *Venetis*, 1527. 4to.

Many of the manuscript notes and underlinings of the passages of the text of this treatise are the same as those in the collected edition of his works, from which specimens have been given in this plate, No. VII. The notes in that edition have been apparently written at a later period than those in the present, which, as may be seen by the fourteen fac-similes selected, present so great a variety of character as might induce a casual observer to doubt the possibility of their having been written by the same person.

Some few of the notes are in red ink, and the greater portion of them have been written with considerable care.

## PLATE XII.

I. *Juvenii Presbyteri Carmina.* . . . . . *Lipsiæ, 1511. 4to.*

Upon the title page of this work a name has been partially erased, which, however, from the initial letters still remaining, (see specimen 5,) it is pretty evident, was that of Philip Melanchthon; the word "*buch,*" may likewise be distinctly traced at the end of the inscription, appearing to indicate that the volume in question had belonged to him.

On the margins are many notes written at an early period of his life, and corresponding in character with other writings attributed to Melanchthon when a youth, see specimens 1 and 3. Specimen 2 is a fac-simile of what appears to be some symbol, and occurs in two instances.

On the reverse of the last leaf are six metrical lines, written in a round hand similar to specimen 4, taken from the margin of folio 21.

II. *Tacitus.* . . . . . *Venetis apud Aldum, 1534. 4to.*

The first specimen from this volume is of an inscription taken from the lower part of the title page, informing us that this copy of the work had been the property of J. F. Roystecks. On the two first pages of the text are four references; another on the reverse of folio 203, and one on folio 210, written apparently with the same ink and at about the same time as the inscription. The two notes on folios 203 and 210 are given in specimens 2 and 3, and to one of them are attached the initial letters "*ϕ. M.*"

The character of the writing of these notes is precisely the same as that in the inscription from the title page, corresponding closely with the known hand of Melanchthon. This circumstance, taken in conjunction with the apparently flattering allusion conveyed in the inscription itself, clearly authorizes us to presume, that neither the inscription nor the notes are in the autograph of J. F. Roystecks, but of Melanchthon himself. The probability is, that the person in question was a friend of Melanchthon, from whom he had borrowed the volume, and on the title page thereof had inscribed his name; a conclusion which is certainly not weakened by the peculiar subdivision of the date, respecting which the reader is referred to the observations upon the third specimen, No. viii., in the previous plate.

III. *Borbonii Nugarum libri octo.* . . . . . *Lugduni, 1538. 8vo.*

The last leaf of this work is wanting. On the fly leaf at the end are twenty-four lines, from which the present specimen is taken, and from the end of which some name has apparently been erased. On the top of the title page is a Latin hexameter, in a larger round hand, such as frequently occurs in Melanchthon's Common Place-Book.

IV. *Ciceronis Orationes in Verrem.* . . . . . *Venetis, 1506. fol.*

The two first pages of these Orations alone are illustrated with marginal notes and gloss, of which four fac-similes are here given.

The attention of the reader is particularly directed to the writing in specimen 4. In the series of fac-similes taken from the autograph letters of Melanchthon, are two in particular, (No. 3, Plate XXIV. and No. 1, Plate XXV.), the close conformity of which with that under consideration is such as to leave no doubt of their being by the same hand. In both we may perceive the same delicacy of character, varied only slightly by the difference in the texture of the paper, which occasions the writing in the former to appear somewhat less free. If any doubt could exist upon the subject, it would be at once removed by a comparison of the characters individually; for instance, what can be more striking than the resemblance between the letter *g*, as seen in the word *colligas*, in the first line of the specimen No. 3, Plate XXIV., and the same letter as it appears in the word *rogatus* at the end of the fac-simile under consideration?

There is another circumstance bearing upon this conclusion which is particularly deserving of notice; namely, the simultaneous use of the more delicate and coarser hands throughout the few marginal notes in this volume, as may be observed in the specimens selected; the substitution of the word *recta* in the correction of the autograph letter of which a fac-simile is given, No. 1, Plate XXV., is another striking example of this combination of characters.







V. *Horatius, cum Commentariis Ascensii*. . . . . Parisiis, 1503. fol.

The title page to this work is wanting. The specimens 3, 4, 5, and 6 are taken from the reverse of the blank leaf at the end; the character of the writing thereon agreeing with that occasionally found in Melanchthon's "Common Place-Book."

On the margins of the work are many notes in the same round hand, some more finely written than others, as in specimen 2. There are also a few in a similar hand to specimen 1.

VI. *Biblia Sacra ad Hebraicam Veritatem restituta*. . . . . Basileæ, 1557. 8vo.

The margins of this edition of the Holy Bible are almost entirely covered with manuscript notes and illustrations by the hand of Melanchthon. The volume was inserted in the catalogue of Dr. Kloss's collection of books, and there stated to have been discovered by the vendors of the collection, in the library of the late Mr. Alexander Chalmers. It was probably purchased by Mr. Chalmers at some book-stall for the sum of 2s. 6d., that mark appearing on the fly-leaf, and perhaps sold at that low price on account of the injury which the volume, in the opinion of the bookseller, had received from being thus written on.

The inscription containing the name of its previous possessor ("*Richard Dart his book, ye 5th day of January, 1707,*") occurring at the end, shows that some of the volumes which composed the library of Melanchthon had reached this country at an early period.

At the commencement were four pages of manuscript matter, consisting of extracts from and references to various sacred authors. At the time of the sale, these being loose, had been most unfortunately mislaid,<sup>1</sup> having been put aside for the purpose of making fac-similes therefrom. One of the principal objects for which these fac-similes were designed, was to refute the opinion which some persons, arguing from the diversity in the size of the characters employed, had been hastily inclined to adopt—namely, that the annotations throughout this volume were by more than one person; an opinion, the fallacy of which, an inspection of these pages alone, would suffice to establish. The first three specimens here given, are taken from these four pages, and exhibit the union of the small and large characters, the former of which frequently occurs in the Common Place-Book; see specimen 12, Plate XVIII., also specimens 30 and 31, Plate XX. The mere circumstance also, of all the underlinings of the various portions of the printed text to which the notes refer, presenting the same peculiar appearance, is sufficient to show that all the marginal observations are by one and the same hand. But indeed, any argument drawn from the mere size of the characters employed must in all cases be very inefficacious in determining the identity or diversity of the hands by whom they had been written. The circumstances under which these different annotations are made, the spaces allotted to them, and the occasions which they afford for a more protracted discussion, constantly varying, it would be impossible at all times to confine the style of writing to one standard, either of character or size. If, for instance, in the construction of the note given in specimen 4, Melanchthon had sought to employ the same sized hand as that with which he had commenced the note given in specimen 9, he would not have been able to have got in more than the first two lines.

Some of the notes in this volume are in red ink, and very many in a mixture of red and black. In the four pages of manuscript referred to, the red ink has been used at the same time as the black; for instance, in specimen 1, the name of the author "*Augustinus lib. i. de Trinit.*" is in red, and the observation following in black ink.

The extreme minuteness of some of the writing occurring in this edition of the Bible, printed only three years before his decease, powerfully illustrates our previous observation, touching the great skill which Melanchthon at all times possessed in the use of his pen.

<sup>1</sup> These pages have since been found and delivered to the Reverend Dr. Hawtrey, of Eton, for whom the volume was purchased by Messrs. Payne and Foss at the sale of Dr. Kloss's library.

## PLATE XIII.

1. *Erasmi in Novum Testamentum Annotationes.* . . . . . *Basilæ*, 1542. fol.

This volume was purchased of a bookseller who procured it from a gentleman residing in Germany. The text of the work is illustrated with numerous manuscript notes on the margins, from which the various specimens in this plate have been selected. The character of the writing is that of a mixture of a coarse cursive and round hand. Some of the notes are in red ink, and others in a mixture of both black and red.

The tenth specimen is curious, as giving Melanchthon's interpretation of the number 666.

The volume appears to have passed through several hands, and one name has not only been erased from the title page, but part of the paper cut out.



non ab hominibus  
 .i. non hinc  
 consilio & au-  
 thoritate.  
 neque per hunc .i.  
 neque ministerio huius  
 sed immediate a  
 deo locutus.

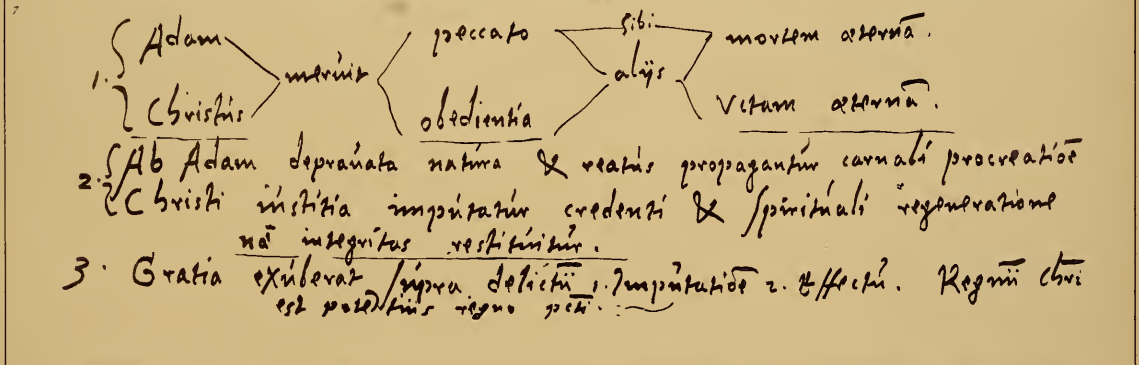
<sup>2</sup> Basilis contra Eranium  
 Λογ. δ. πα. 680.  
 Τὸ ἐν μορφῇ  
 Θεοῦ ἐν οὐσίᾳ  
 ἔστι Θεοῦ.

<sup>3</sup> forma substan-  
 tialis ἑνῆς  
 ἁπλῆς

penitus se videtur aliquid  
 et quod terra sit ex  
 aqua & per aquam coctam  
 et post ex aqua penitus  
 et quasi in humore collo-  
 ta sicut adhuc immittitur  
 mari videtur. Hoc igitur  
 impy sciebatur, & ideo  
 fiducia huius conditionis  
 nullam motu erat ab  
 aqua periculum, quam  
 sciebatur se fundamur sui

<sup>5</sup> Nolite fieri plures  
 Magistri .i. Ne sitis  
 multos novorum dog-  
 matum, sed doctrinam  
 ab uno Magistro  
 filio Dei acceptam  
 fideliter veritate pro-  
 pagate, & ministrato.  
 Deinde prohibes ut  
 videri propter ambig-  
 uorum opportunitatem.

<sup>6</sup> .i. pro errore in cultu idolorum mercedem acciperunt  
 cecitatem ut manifestis favoribus & flagitiis: libidi-  
 nibus se contaminarent. delicti cum a deo per idolatria  
 propria cupiditas & satan impulit eos ad oia scelera.  
 Nota cum idolatria semper vitas libidinum confusione commixtas  
 fuisse. ut in Thebis Aegyptijs, in Cypro. Ad libanum.



<sup>8</sup>

ΣΕΥΕΙ  
 ΠΙΣΕΥΕΙ  
 ΕΛΠΙΣΕΙ  
 ΟΥΠΟΜΕΝΕΙ

1200.  
 In daniolo sum  
 numerari isti  
 2900  
 et postea.  
 1290.  
 1338

<sup>10</sup>

Γρηγόριος de roma dicit	λ. 30 α. 1 τ. 300 ε. 5 ι. 10 ν. 50 ο. 70 ς. 200	P. M.	200 8 40 10 10 400 888
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*A. Augustinus*  
*Ad discendum quod opus est nulla aetas sera uideri potest, quod*  
*et si senes magis decet docere, quam discere, magis tamen decet.*

<sup>2</sup> Adam (pupillus in Arba iuxta Hebron. <sup>3</sup> Mentio Philippi Melanchthonis fit.

<sup>4</sup> ὁ ἀποστόλος λέγει ὅτι ἡ ἀρετὴ ὡς ἡμερῶν ἐπιτελεῖται  
 Ἐπιτελεῖται ἡ ἀρετὴ ὡς ἡμερῶν ἐπιτελεῖται

<sup>5</sup> *Was in der diegen nicht will offh  
 und der kein walt außs trach* <sup>6</sup> *Je sein Gemell findt proborum  
 Argum alle Tage distill findt Dozum,*

*Ex Inangelio Lucae 14 de cena*  
*Villa, bonas, uxor, cenam clausere uoratis*  
*Mundis, rēca, raro, celum clausere renatis*

*de supputatio*  
*Mohis* ☉ *Wüzburgi 4° 1553*

*DE CONVERSIONE*  
*temporis oblati in tempus*

*Astronomicum*  
*Vulgo nimirum vocabulis temporum de tem*  
*poribus currentibus Astronomicis autem ad eo*  
*plura tempora mohis supputat. quare mixta est*

<sup>2</sup> *Bronza: Martini* *Secund.* <sup>3</sup> *SERIES PALATINORVM DUC*  
*a primo Electore Henrico. Op* <sup>4</sup> *et Gregorio* *Margaritae*  
*vii. di* *Silvia*

*Catalogus Librorum Philippi Hebraei.*  
*Philippus Hebraeus miles fridricus et*  
*Werkstoff froni en argon hifi*  
*sein Gemell frone Margerof außser Oben*  
*Hatt spon all Goren und frondin Goren*

*Philippus*  
*Propriet: Ludovic friden. Henr Goro Henric*  
*Philipp Otto Henric*  
*Tit anis et Henric G. Palatinus miles apud Crispin*  
*in odore + et Frater. II. Re Hant Frigi,*





## PLATE XIV.

### I. *Erasmii in Novum Testamentum Annotationes.* . . . . . *Basileæ*, 1519. fol.

On the lower part of the title page to this edition of the Commentaries of Erasmus on the New Testament, occurs the inscription as given in fac-simile, specimen 4. This passage is from the fifth chapter of St. John, verse 39: "*Search the Scriptures, for in them ye have eternal life: and they are they which testify of me.*" From underneath this inscription some name or passage has been most carefully obliterated.

The text of the work is not illustrated with many marginal notes; there are however some in the same character as is found in the "*Common Place-Book*," and some are in red ink. The note given in specimen 3 applies to the following oft-quoted compliment paid by Erasmus to Melanchthon in this work, which was first printed 1515, Melanchthon being then only eighteen years old: "*Ad deum immortalem quam spem de se præbet, admodum etiam adolescens, ac pene puer, Philippus ille Melanchthon utraque literatura penè ex æquo suscipiendus? Quod inventionis acumen? quæ sermonis puritas?*" &c. This passage Melanchthon has underlined, and (as in the similar case of the tract by Hutten already alluded to in the observations upon No. viii., Plate VIII.,) has affixed in the margin his own name in the manner here given.

The insides of both the covers, together with the reverses of the last and fly leaves at the end, contain quotations in manuscript from the works of St. Augustin and others of the fathers, from which specimens 1, 2, 5, 6, and 7 are taken. The German hand in specimens 5 and 6 is not unlike that in specimen 21, Plate XIX., and specimen 27, Plate XX., from the "*Common Place-Book*." The writing in specimens 2 and 7 is that usually known as the hand of Melanchthon.

### II. *Melanchthonis Opuscula Philosophica, &c.—De Supputatione Motus Solis.—De Conversione temporis oblati in tempus Astronomicum.—De Reductione.—De Medio Solis motu inveniundo.—De Auge inveniundo.—De Argumento Solis.—De Æquatione, &c.—De Hypothesibus Circuli facientibus ad intelligendum Calculum tabularum Brutemicarum.—Definitiones Circuli.—Explicatio Diagrammatis, &c.* . . . . . *Manuscript.* fol.

These various philosophical observations occupy many leaves, accompanied with diagrams, and are bound up with the printed work entitled "*Joh. Pitheani Perspectiva communis.*" (1480.) They were written by Melanchthon in the year 1553 at Wittenberg, as appears from the inscription at the commencement of the first treatise, a fac-simile of which is given in specimen 1.

The character of the writing throughout is much the same as in specimen 2, presenting a mixture of the round and cursive hands; and many of the inscriptions to the various subjects treated on, are in capitals, as in the specimen just referred to, the style of which is precisely the same as is frequently to be found in the "*Common Place-Book*."

This manuscript was particularly marked by Dr. Kloss, (in whose collection it was,) as being in the handwriting of Melanchthon, and was so lettered on the outside of the binding. It does appear somewhat extraordinary that Dr. Kloss should not have noticed the precise similarity of the style and the great resemblance of the character of the writing in this volume to much of that in Melanchthon's "*Common Place-Book*."

### III. *Chronica durch Magistrum Johan Carion.* . . . . . *Wittenberg*, 1531. 4to.

This is the first edition of Melanchthon's well-known chronicle. His son-in-law Gaspar Peucer,<sup>1</sup> in his dedication in the edition of this work printed at Wittenberg in 1572, informs us, that, John Carion, a professor of mathematics (at Frankfort), wrote a chronicle which, previous to printing, he forwarded

<sup>1</sup> "Nomen Chronici Carionis retinui, quod mutare illud autor primus sanctæ beatæque memoriæ Philippus Melanthon socer meus noluit. Occasio nominis hujus inde extitit, quod cum Johannes Carion Mathematicus ante annos quadraginta cœpisset contexere chronicon, et recognoscendum illud atque emendandum, priusquam prelo subjiceretur, misisset ad Philippum Melanthonem, hic, quod parum probaretur, totum abolevit una litera, alio conscripto, cui tamen Carionis nomen præfixit. Sed et hoc cum retexuisset, amici nomen et memoriam, à cujus primordiis à Φορμῆ prima Chronici contexendi nata atque profecta esset, titulo posterati commendare voluit."—*Epistola dedicatória Casp. Peuceri in Melanthonis Chronici editionem impr. Witerbergæ*, 1572.

to Melanchthon, who, finding it so imperfect, struck out almost every line, and in lieu thereof wrote the present volume, to which, however, he prefixed the name of Carion, not wishing that his friend should be deprived of the honor of having originated the work.

At the end of the work are forty-nine pages of historical matter in manuscript, evidently by the hand of Melanchthon. The character of the writing is similar to that in the three fac-similes 1, 4, and 5. The constant intermixture of the red and black ink is to be observed throughout, while the black presents that reddish tint which is noticed so frequently in his autograph letters and other writings. In the course of this additional matter the word *Philippus* occurs in German and in Latin thirty times; in all of which, with five exceptions, the letters *i* are not dotted; but where the word is used in the genitive case, see specimen 4, then the final letter *i* is found to have the dot. It may be also observed, that in the five exceptions alluded to, only *one* of the letters *i* are dotted; a singularity particularly noticed in Professor Lichtenthaler's communication, as quoted in illustration of this curious point in the observations upon the first plate.

The text of the work is occasionally illustrated with observations on the margins, from which specimens 2 and 3 are taken.







## PLATE XV.

- I. *Enchiridion piarum precativum, cum Calendario et passionali, ut vocant etc. Mar. Luth. Wittenbergæ, 1529. 12mo.*

Many of the prayers in this little volume have marginal notes and references to the scriptures. The present specimen is a fac-simile of the first page of the catechism concluding the volume, and gives the printed text with the interlineary and other marginal observations. The fac-simile is curious, as shewing how Melanchthon was in the habit of covering the margins of any book to which his attention was particularly directed.

On the title page occurs, in manuscript, the date 1529, and some inscriptions have evidently been erased from the upper part of it.

- II. A portion of one of the four pages in manuscript referred to in the observations upon No. vi., Plate XII. The only object in introducing another fac-simile from these pages is to manifest more particularly the intermixture of the large and small hands than is shown in the specimen 3, No. vi., in the plate referred to.

As an evidence of the identity of the handwriting, the reader is requested to compare the characteristic formation of the word *Nazianzenus* with the same word occurring in specimens III., IV., and V. following.

- III. This specimen is taken from the fly leaf at the commencement of the "Common Place-Book."

- IV. From the inside of the cover of the copy of Erasmus's Annotations upon the New Testament, from which the fac-similes in No. 1. in the previous plate are taken.

- V. *Melanchthonis (Philippi) Loci Præcipui Theologici. . . . Lipsiæ, 1556. 8vo.*

A large paper and, apparently, a presentation copy, the word "*Christophoro*" being written on the title-page immediately after the date. The surname, however, of the person to whom the copy belonged has been cut out. Opposite, on the inside of the cover, is the inscription as here given in fac-simile. The coarseness of the writing arises from the ink having run, owing to the soft texture of the paper.

- VI. *Chronicon Carionis Latine expositum et auctum, &c. a Philippo Melanthono. Witebergæ, 1558. 8vo.*

The inside of the cover and the fly-leaf at the commencement of this volume, (of which the recto is here given in fac-simile,) are occupied by fourteen hexameter and pentameter lines, in the handwriting of Melanchthon, the subject thereof "*De Monarchiis*" being prefixed. From the circumstance of there being no manuscript notes on the margins, it may be presumed either that this copy of his Chronicle, as also the preceding volume, had been presented by Melanchthon to one of his friends, or that he had been by them requested, as was customary in those days, to inscribe a few lines as a memorial of his acquaintance.

# PLATES XVI. TO XXII. INCLUSIVE.

## THE COMMON PLACE BOOK OF PHILIP MELANCTHON.

### MANUSCRIPT, IN FOLIO.

The annexed Index, principally copied from that at the commencement of the volume, sufficiently shows its contents. It is not in the least degree here intended, to attempt to enter into an investigation of the importance of this volume, containing, as it does, documents so particularly connected with Luther, and, probably the only copies of some of his writings, as well as also of some of those of Melancthon; but rather to show, from the character of the writing therein, the correctness of assigning the greater portion of it, to the hand of Melancthon.

The articles marked with a star are not inserted in the manuscript index.

### INDEX

#### EORUM QUÆ CONTINENTUR IN HOC LIBRO.

	Page		Page
DE tentationibus ac infirmitatibus D. M. L. historia scripta ab Joanno Bug. Pomerani Doctore	1527	P. M. ad amicum quendam principum esse arceri a subditis suis vim priuatum et publicam	1539 163
De tentationibus eiusdem scripta, à D. Justo Jona	1527	An sit resistendum Casari arma propter Evangelium Lutheranicum moveti	1530 164
Epistola D. Pomerani in qua enarrat varias infirmitates ac tentationes D. M. L.	12	Ejusdem D. L. scriptum de illa ipsa questione scriptum	1530 165
Judicium de his qui sibi mortem consecuerunt vel morte repentina obierunt	1529	Judicium P. M. de eadem questione et eadem tempore scriptum fridei	165
Aliud iudicium, D. M. Luth.	16	Aliud ab alio eodem tempore scriptum	167
Cogitationes, D. M. L. de puero Jesu	17	Aliud incissim ab alio scriptum iudicium	168
De Dialectica D. M. L.	19	Aliud iudicium, P. M. An sit resistendum Imperatori bellum moventi contra Lutheranos	169
Libri Naturæ	21	Urteil der Juristen, &c. zu Wittenberg, &c.	1530 172
Ad Northusianos predicatores P. M. de rumore quodam malo	23	Rector Academiae Vuitenb: P. M. de Simone Lemnio	1538 174
Legenda S. Margarethæ	23	Rectoris eiusdem alia citatio	15 Jul. 1538 175
An liceat salva conscientia sub idolatria versari et officium functionis facere	24	Idem rector de Simone Lemnio	2 Jul. 1538 176
Legenda S. Georgii	25	Rector Academiae Vuit: de Doct: Henrico Stockmanno, qui finixerat filium suum mortuum esse	1537 177
Euristii Cordi exhortatio (versibus)	25	Vom Zinskauff D. M. L. bedencken an D. Gregorium Druck	1523 179
Colloquium Marburgense super causa Sacramentaria . . . . . anno 1529	26	Argonautis, P. M. (versibus)	181
Was vor teut vomn Christo und wider Christum und die heiligen dreifaltigkeit gelet und gesehriben haben, &c.	44	De Rudolpho Agricola, P. M. (distichon)	181
Den Burgermeister und Riechtern auff dem Frauenstein de Sacramento, D. M. L.	50	De Philippo M. Versiculi . . . . . (ib.)	181
De traditionibus humanis D. M. L. ad Philipp. M.	1530 51	De Doctore Martino . . . . . (ib.)	181
D. M. Eberhardo Briger Legato, et Joanni D. M. Lutheri	1539 53	De D. Joanne Pomerani . . . . . (ib.)	182
Summa Psal: xxii. complexa tetragigto à D. M. L. cũ ab Aldenb. Grymmam verberat	54	De Erasmo Roterdamo . . . . . (ib.)	182
De Lucretia Barbara. Jon: Dantiscus	54	Ein kurcher begriff der Landlung zu Wurms, &c.	1541 182
In Lucretiam Romanam se ipsam interficientem (ambo versibus)	56	Rector Acad. Vuit. de obitu filie D. M. L.	22 Sept. 1542 185
Philippus Melancthon von Dirgen Guitern	1540 57	Epitaphium filie D. M. L.	1542 186
De traditionibus, P. M. ex Augusta ad D. M. L. scripta	1530 93	Judicium de Vicleho, P. M. ad Joannem Agricolum Isleb:	1533 186
Responsio Lutheri ad M. G. (ad. 30)	93	Ad eundem Agricolum . . . . . (ib.)	188 188
De Rupertio a Mosamb epistola quedam	98	Ad eundem Justus Jonas	1533 189
Baptismus puerorum in partu. D. M.	103	Comedatoria epita, P. M. ad Gluenspiss	1538 189
Cuidam tentato quod relapsus sit ad papistas D. M. L.	1533 105	De Thebe Saxonica, P. M. (versibus)	190
Das eyen Christen nicht gebimet, &c. D. M. L.	1533 106	P. M. De Janua. Febru. Mart. April. versiculi	191
In Asonidem, P. M.	114	In Vituperium aulicæ Vitis, P. M. (versibus)	192
Epitaphium Othonis à Paetz, D.	114	Carmina Germanica quæ Vnicuique libello dei verbum continentur posunt addi. D. M. L.	1539 193
Epitaphium duois Fridrici Sax. (duo Epitaphia)	115	De obitu Maximiliani Cæs. epistola Jacobi Spigeli ad Frid. elect. Sax.	1519 194
Epitaphium duois Joannis Sax. . . . . (ib.)	117	De morte Erasmi epistola . . . . . epistola Jacobi Spigeli ad Frid. elect. Sax.	1536 196
Joani Matthæio. Andreas Misenus	1532 118	Bilia traduxerunt	198
Blasphemia duplex, de tentatione de formalis iustitia, D. M. L.	119	Iobanus Hessus Joan. Matthæio	1536 198
Ein herchlich trostbrieff, D. M. L. &c.	1530 121	D. M. L. profecturus ad conventum Smalcaldensem composuit versiculos	1537 200
Ein ander trostbrieff, D. M. L. &c.	1530 125	Idem illo reuersus ad Spalatnum (vers. et alia)	200
Wen die keiserlich, &c.	129	D. M. L. de se ipso	200
Cuidam tentato, D. M. L.	1532 129	G. Sabinus sit (distichon)	201
Ein trostbrieff, D. M. L. . . . . 27 Nov.	1532 133	Epitome dogmatis Lutherani (versibus)	201
Omnis tristitia à Diabolo est D. M. L.	134	Epigramma, P. M. ad Spalati:	202
In tentationibus. gravibus. duo motus boni	134	De cogendo concilio propter Cæremonias sententia D. M. L. ad N. Heuemiã.	1524 202
Tentatum quomodo sit consolatus D. M. L.	135	P. M. Osiandro. Ut mortem coniugis honestiss: ferat	203
Pro alio tentato	136	P. M. gratulatoria ad P. Eberachum de nouo matrimonio	204
Præceptum E. M. L. pro solandis tentat:	137	De nuptiis regis Anglorum, D. M. L.	205
Lutherus de seipso	138	Ad Hieron. Krappen, D. M. L. de cimiterio . . . . . 3 Febr.	1529 210
Pro alio tentato, qui dicitur se non esse ex numero iustorum	138	Quod lupanaria non sint restituenda D. M. L. Hiero. Vuellero	1540 211
In tentationibus. &c. &c. P. M. L.	139	De infantibus, ad huc in utero matris baptizandis, D. M. L. Hieronymo Wellero	1539 212
Tentationes Lutheri quæ obijci sibi Diabolo, si est ociosus	140	Mein Hÿben von hiesigen Luther	214
Tentationibus, spiritualibus, exercitiis de gratia proprie potest dicere	140	Ein trostbrieff D. M. L.	1536 216
D. M. L. ad illum, in dixit Vnum Diabolum fortiore esse toto mundo Tentati fugient solitudinem	141	D. M. L. eius: Fischgesellen.	218
Tentatio quid	142	Testamentum Cynici in regno Neapolitano mortui	220
Tentatio Verbi et Vitæ	143	Disputationes D. M. L. et P. M. ob aliquot scripturæ locis	221
Oratione contra Satanam pugnamus	143	De prædestinatione, D. M. L.	222
Einch trostlich vormannung in sachen das heilig Gotteleich wort belangend. D. M. Luther	1525 145	Potest etiam Deus illos denuo miserere	224
Eyn ander trostbrieff an sein Vatern	1530 151	Quid sit prædestinatione, P. M.	225
Eyn ander trostbrieff an sein Mutter	1531 155	Est ne Vniuersalis electio	226
Consolatio, D. M. L. ad D. Joan Ruel.	1534 159	Quæstio de infantibus	226
Ad eundem, P. M.	160	De Somniis, D. M. L.	226
Den Burgen und Burgerin, &c. . . . . 20 Jan.	1533 161		



Responsiones, P. M. duas	227
De contentia	229
An puniat Deus ob vniu noctam reliquit populum, P. M.	230
Questiones de matrimonio—de impotentia	230
Licet ne Christianis vesci carneaferia	231
Questiones Dominæ Mariæ Reginae et Resp. Lutheri	1530
De primo præcepto, D. M. L.	232
An licet in heresit mistis papisticis	236
De somniis et visionibus angelorum, D. M. L.	237
Causa cur Esas sit interfectus	238
D. M. L. ad Johanni Bugenagat	238
De obitu Joannis Carionis, et epitaphium	232
De regno monedularum, D. M. L.	1530
D. M. L. ad D. Hieron. Vuellero	1540
D. M. L. ad Antonium Lauterbach	1541
Judicium D. M. L. de pueris in necessitate baptizandis	1534
Judicium eiusdem in simili causa	247
Puer adultus	250
Alia eiusdem ad eundem	251
De traditionibus	287
Von den Edelleuten so an ihren armen pfarren viel mangels haben	1537
Quomodo concionator novitius concionem informare debeat a D. Hier. Vuellero	1539
*De causa formalis regenerationis	254
*De causa finali regenerationis	256
*Aliud exemplum de divite Epulone et Lazaro	257
*Thesis	258
*Aliud exemplum de muliere Cananea, Mat. xv.	259
*Causa efficiens orationis	260
*Causa formalis orationis	260
*De similitudinibus	262
*De allegoriis	264
*Exemplum allegoria	264
*De natura cornuum	265
*De natura scorpionis	266
*De officio concionatoris	267
Magistro Sebastiano Steud. Ecclesiasti Valensi D. M. L. V.	271
Disputationes, P. M. περι διακονιας	1541
De Ecclesia, P. M.	285
Argumenta opera traditionum esse cultus	289
D. M. L. Schrift, &c.	291
Vitus Theodorichus P. M. de D. M. L.	1532
D. M. L. M. Crotelio Torgensi de trinitate, &c.	293
Hymnus Germanice redditus o lux beata trinitas, a D. M. L.	293
Acta inter, D. M. L. et M. Bucerum et Lycostenem de Ευχαριστια	294
Gothe	1538-1537
De bonis operibus	300
De baptismo, de Sacramento, &c.	302
Epistola aliquot (22) Scripta D. M. L. ex Coburgo, Augustam ad P. M. Spalatinum, Philipp. Melaneth. Just. Jonam, et Gregorium Bruck plena grauis, et dulciss: consolati:	1530
Ein schrift D. Martin Luther, &c.	1540
Epistola Philipp. M. Landgravi	1540
Consolatio, P. M. ad amicum qui conjugum amiserat	337
Consolatio alia, D. M. L. ad D. Ben. Paul.	339
Causa quidam matrimonialis qui controuersum habere videntur	1539
*P. M. Epist. duas an matrimonium coactum valeat, M. L.	1544
*P. M. Judicium de muliere bis maritato	1531
*M. L. et P. M. Judicium de alio casu matrimoniali	1531
*P. M. Judicium ad Spalatinum scriptum	1534
*M. L. duo alii casus	1527
*Causa quidam matrimonialis, cum responsis M. L. P. M. Pomerani, Brentii, Amadorii, &c. &c.	1530-1551
*Judicium D. Pomerani de viduis quo tempore possint rursum nubere post obitum conjugum	348
*De eo qui duxerit patrem suum defuncti Viduum, ex qua factus erat, prestantissimum Theologorum Judicis Johannis Brentii Judicium de Ezoldo, &c.	1530
*De eodem Amadorii iudicium ad Spalat:	349
*P. M. ad Spalatinum de eodem	18 Febr. 1530
*M. L. de eodem	350
*De eodem Ezoldo D. Jonas.	351
*Von kindern, &c. αυτηρηθη P. M.	352
De morte Ecclii	1543
Ein trostreiff D. M. L.	357
D. M. L. an Marggrafem Joachim, &c.	1532
Francisco Wimariensi, P. M.	1536
D. M. L. meinung, &c.	365
D. M. L. ad filium	1541
M. Gilberto, D. M. de diuinitate et humanitate Christi, &c.	1544
De baptismo conditionali ad Wenceslaum, L.	379
D. M. L. ad Spalatinum	381
D. M. L. ad Brentium	381
D. M. L. ad P. M.	383
Idem ad eundem	383
D. M. L. ad Gasp. Aquilam	385
D. M. L. ad P. M.	1528
D. M. L. ad Justum Jonam	3 Jul. 1539
D. M. L. ad Justum Jonam	9 Jul. 1530
D. M. L. ad P. M.	389
Idem ad eundem	389
De phreneticis quid sentiendum	3 Mar. 1530
D. M. L. Christi discipulo ex iusti fidei Mag. P. D. M.	391
Idem ad eundem	393
Idem ad eundem	394
P. M. ad Episcopum August.	394
D. M. L. ad P. M.	3 August 1530
Confessori Martyri P. M. D. M.	397
Idem ad eundem	1530
Idem ad eundem	1530
D. M. L. ad Justum Jonam	15 August 1530
D. M. L. ad P. M.	7 Sept. 1530
Idem ad eundem	5 August 1530
Idem ad eundem	1 Sept. 1530
Idem ad eundem	1530
D. M. L. ad Justum Jonam	20 Sept. 1530

*D. M. L. Epistola quinque consolatoria ad Principem Landgrav. Hess. 1530	406-41
Consolatio tentatum quandam, quæ utraq. specie Sacramenti usus, &c.	1533
Responsio D. M. L. ad questionem &c. de Sacramento	422
Nobilis quidam consuebat an potest esse Coronationi Episcopi Messergensis	1535
Oratio Peiri Palladii in promotione, per D. M. L. composita	423
Oratio P. M. recitata per M. Anthon. Lauterbach	428
Literæ Commendatarie Ecclesie Wittenbergensis	7 Oct. 1537
D. M. L. ad Wolfgangum Reissenbusch	1537
P. M. de dissensione Nurnburgensis, in Confessione, &c.	1533
P. M. Wencesl. Lyco	1539
D. M. L. Epistola &c. &c.	1533
Negotium Bucer, cum Luth. 1535, 15 Jan. Electori scriptum P. M.	437
*Consilium, D. M. L.	439
Consilium, P. M. super consilio ad Electorem	1533
Responsum Ducis Electoris ad Legatos missos propter consilium	448
P. M. ad Regem Angliæ	1 Novemb. 1539
Bedencken F. M. von einm Christlichen Consilio	14 Oct. 1547
P. M. ad Episcopum Naumburg. Nicolaum Ambardorf	1 Jan. 1546
Radtschlag auff das Interim, &c. der Stat Regensburg	466
D. M. L. scriptum ad Kolhasen, &c.	1534
H. Georgen zu Sachsen schrift an Friderichen, &c.	1520
Responsio Friderici ad Literas Georgium de	1520
Collegium Aquilæ, cum Elisabetha	477
D. M. L. ad Joan. Staupitium Epistolæ quinque	478
Wenceslao Lincio D. M. L.	1521
Elsen von—D. M. L.	1518
Die von Nurnburg auff Interim	1518
Brentii Judicium de Interim	1548
Leonhato Keiser propter Evangelium in carcere obstructo, P. Melan. et D. M. L.	1527
Schrift D. M. L. &c. ad principem Saxonis	1542
Literæ duccisa: Brunsvicensis scriptæ ad Corvinum, &c. &c.	1549
Prognostication Lutheri, &c.	1536
Joan. Stigelius ad Imaginem Divi Christophori (versibus)	512
Αρρητικα παρακαλυξαι ad Pastorem Theodoriciensem (versibus)	1555
Αρρητικα παρακαλυξαι seu Economica Mathesi (versibus)	516
Consilium de privata Confessione M. Johannis Mathesi	524
Pauli Eberi Judicium de Cena Domini	528
P. M. de morte priorum Christianorum, &c.	1538
P. M. contra prædestinationis tentationem	1539
D. M. L. de eadem materia ad Wellerum	1530
P. M. ein Frost, &c.	533
P. M. an et quomodo sit orandum pro adversariis	538
P. M. Joanni Pföffinger	1546
P. M. an Gabriel N. Pförhern zu Torgaw	540
M. L. de tumultu propter oppidum Wurzen	541
M. L. Vaticanium de seditione nobilium in Germania	1544
P. M. de Oratore	1543
P. M. Rector ad eodem	1548
P. M. Rector Acad. Wittob. omnibus doctores	21 Febr. 1546
P. M. ad Leonardum Fuschum	547
P. M. Mysterium de generatione apum	548
P. M. Paulo Ebero	549
P. M. ad eundem	1547
P. M. Mag. Laurentio Camillo Rectori Stendolie	1547
P. M. Casparo Crucigero	3 Mart. 1547
P. M. Paulo Ebero	19 Mart. 1547
P. M. Casparo Crucigero	25 Mart. 1549
Idem ad eundem	1547
Locii Consolationum ut in Ecclesia traditur X	553
Locii Philosophici Consolationis V.	556
Joan. Oberrburger Caroli V. Imp. Secretario	24 Maii, 1547
De Studii instaurandis	559
M. P. Danieli Pastori Dresdensi	1547
De dissensione D. Knipstro et Frederici, &c.	1551
D. M. L. de fugienda Solitudine	565
Justus Jonas de Morte Lutheri ad Principem Electorem	18 Febr. 1546
D. M. L. Coniugi sue Catharinæ	1546
Das sindt die letzten Gedeken D. M. L.	571
P. M. Paulo Ebero	371
Epistola Joac: Camerarii ad D. Philippum	2 Jan. 1547
P. M. Paulo Ebero	18 Jan. 1547
P. M. Casparo Crucigero	17 Nov. 1547
Pomeranus Ph. Melanethono	5 Mart. 1547
Idem ad eundem	5 Mart. 1547
Idem ad eundem	19 Febr. 1547
P. M. an Marggraf. Joachim	1547
P. M. Casparo Crucigero	29 Mart. 1547
P. M. Paulo Ebero	1547
D. Philippo Justus Menius	8 April. 1547
Exemplar des Fauffbriefs Pauli Iselheim	1550
P. M. an	10 Jul. 1551
Paulus Eberus Michaeli Roting	27 Jan. 1549
Aula Cæsariæ consideranda hoc tempore	Jul. 1549
P. M. Paulo Ebero	15 Jul. 1549
Palinodia M. Martini Gylberti à D. Pföffinger scripta	599
Evangelium Johan. IIII. von Gunzigensis	1546 605-5

The Manuscript Collection of Letters and Papers relating to Luther and Melancthon, which follow, from page 636 to 802 inclusive, and again from 811 to 824, are all written at a later period by the after possessor or possessors of the volume. The intervening portions, and that concluding the volume, being in the autograph of Melancthon, is enumerated as under—

D. Philippus conferens Magisterii gradum 25 Juevenibus 18 die Sep-	803
tembris	805
Decanus Collegii Philosophici Lucas Hetszer Torgensis	809
Judicium de Sacramentis et Cæremoniis, &c.	809
Conico de Martini Lutheri in Epiphatis Domini	anno 1544 857
Epistola Joannis Mathesi scripta ad amicum quandam	1543 842

Being desirous of re-examining this invaluable and truly venerable volume, I took the liberty of addressing the Right Reverend the Lord Bishop of Lichfield, for whom it had been expressly purchased by Messrs. Longman at the sale of the library of Dr. Kloss.

I am indeed much indebted to his Lordship for the very kind manner with which my application was received; and more particularly, for the permission so liberally granted, to make use of the opinion which his Lordship had written on the volume. In availing myself of his Lordship's kindness, I will endeavour to show that the portion of the volume, on which his Lordship hesitates to give an opinion, is also by the hand of Melancthon; and I have only to lament that the discovery of the volume having been the Common Place-Book of Melancthon, had not fallen to the lot of one whose judgment might probably have been deemed more worthy of consideration.

The following is the opinion of his Lordship, as written at the end of the index to the volume:

"I have no doubt of this having been his Common Place-Book, and a great deal of it, by far the greatest portion, as far as p. 711, being written in his own hand. The remainder being principally written after his death in 1560, cannot be so. Yet I am fully persuaded that the two very last pages, pp. 842, 843, which are written in a hand resembling that at the beginning of this volume and on the left hand cover are his, and I observe the date of the letter (of Johannes Mathesius) being 1543 confirms this. He may have had his reasons for putting this letter at the end of the volume rather than in continuation with his other transcripts. On the German cursive hand I cannot give an opinion, probably all or nearly all at the beginning of the volume may be his, but in so great a variety and decided difference of hands as occurs, I see no reason why we may not account for them by supposing that he occasionally employed an amanuensis, p. 469 *et seq.*, p. 480 *et seq.*, p. 499 *et seq.*, p. 529, p. 530, (the margin is Melancthon's), p. 570 *et seq.*, and so on. The variations continually becoming longer and more decided. It is of great consequence to compare some of these suspicious variations with those which, bearing date after Melancthon's death, cannot be his. But very curious is a specimen at p. 889, *IVDITIVM DE SACRAMENTIS*, which, like that at p. 842, seems to me genuine."

It is singular that, while in the above opinion, his Lordship particularly and lastly alludes to the article "*Juditium de Sacramentis*," occurring on pages 809 and 810, the last fac-simile I had at that time selected from the volume, should have also been from these pages. To this article are affixed the initials *Φ. M.*, see fac-simile in Plate XX., specimen 34, No. iv. The peculiarity of this signature, and the general character of the writing on these two pages, so closely resembling that usually known as the autograph of Melancthon, first attracted my attention, and, in connection with other circumstances, induced me to examine the writing in the other portions of the volume. After most attentively and most minutely scrutinizing the several styles of writing; carefully comparing them letter by letter in all their varieties; observing the different gradations thereof, both in their size and the quality of their execution; finding the various handwritings so completely intermixed one with the other; and that though presenting a difference of appearance, they nevertheless all possessed a characteristic similarity, I felt no hesitation in assigning the greater portion of the writing in the volume to the hand of Melancthon; a conclusion, indeed, from which I never, for one moment departed since it first came under my notice.

In the selection of letters and other writings which he has transcribed into this volume, Melancthon does not appear to have preserved any kind of chronological order, as may be seen from the foregoing index. The first article is dated 1527, while others are of a much earlier and others of a much later period; for instance, page 51, 1530:—p. 52, 1539:—p. 57, 1540:—p. 145, 1525:—p. 194, 1519:—p. 462, 1547:—p. 489, 1518:—p. 515, 1555:—p. 842, 1543.

The earliest date which occurs in the volume is 1518, and the latest 1555. From the appearance of the writing, it is very evident that the first three hundred pages were written at about the same time. The circumstance, however, of the transcript of an article, dated 1540, occurring in the fiftieth page, clearly proves that the compilation of the volume had not proceeded far at that period, (indeed perhaps it may not even have commenced until subsequently), while the date 1555 affixed to the Latin poem on page 515, (see fac-simile 9, Plate XVII.) evidently shows that that portion of the volume was either written at or after that period.

From the appearance of the volume, it would also seem as if Melancthon had taken it up at different periods, when probably he was most enabled to devote his attention to it. He may even have laid it aside for two or three years, or more; and those intervening parts (occupied, as before stated, with the writing of the after possessor or possessors,) were most probably left blank at the time by Melancthon with the view of appropriating them to some particular articles.



The reason of the difference in the appearance of the writing in the various parts of the volume may arise, not only from its having been executed at these different periods, as well as from the state of health or inclination in which Melanchthon may have been when occupied upon it. Indeed, it would be scarcely possible, for any person, except a professed scribe, taking up a volume at different periods throughout a course of fifteen years or more, to continue his writing in the same manner: the colour of the ink, the quality of the pens used, without taking into consideration the state of mind or health of the individual, would of themselves produce a variety in the appearance of the writing, and yet at the same time not affect its general character.

Melanchthon appears to have bestowed considerable pains on the commencement of the volume, and also on some of the subsequent parts.

Pages 1 to 331 are written very much in the same style and character, being in the careful large and small round hand, with a little of the smaller cursive. The German in these pages is also equally well written.

Pages 334 to 380 are in the larger round hand; page 351 and part of page 350 being in the large upright and coarser round hand.

Pages 381 to 496 are in the small and large upright cursive hands.

Pages 497 and 498 are in the large round hand, but partaking a little of the character of the upright hand.

Pages 499 to 511 are in German. The first article, extending to page 506, is in a thick and firm hand, differing from any other in the volume, and evidently not by Melanchthon.

Pages 512 to 528, and the two leaves following, which are unpagèd, are in the round hand, and most carefully written.

Pages 529 to 536 are in the large upright round hand, and very carelessly written.

Pages 537 to 598 are, with the exception of an article on page 565, in a cursive hand.

Pages 599 to 604 are in a singular upright German hand.

Pages 605 to 635 are in a cursive German hand, written probably by one of his friends. The article itself is in a hand quite different from any other part of the volume, but it has on the first few pages four marginal notes by Melanchthon.

Pages 636 to 802 are by the person or persons into whose hands the volume afterwards passed. The letters and writings on these pages, principally relating to Luther and Melanchthon, are of a period subsequent to the death of the latter, some of them even later than 1580. The character of the writing is entirely different, though many of the inscriptions to the pieces are executed according to the same plan as that used by Melanchthon, which has here been adopted, and to a certain degree imitated.

Pages 803 and 804 are in the same very firm and thickly written round hand, as page 565.

Pages 805 and 806 are in the same cursive hand as pages 590 to 598.

Pages 809 and 810 are occupied by the article "*Iudicium de Sacramentis*," probably the last piece in the volume written by Melanchthon.

The writing on pages 811 to 824 is by the same person or persons as that in pages 636 to 802.

On page 829 commences an article in German, which proceeds to the end of the recto of the last leaf, page 841. The reverse of this leaf being occupied by the letter by Mathesius, the continuation of this article is transferred to page 827 and ends on page 828; a circumstance which proves that the letter by Mathesius was previously written. This letter, occupying the reverse of the last leaf and the inside of the cover, completes the contents of the volume.

## PLATE XVI.

1. The Title of the Index at the commencement of the volume. The inscriptions to many of the pieces and letters are written in capitals in the same style and character; see specimens 5, 8, 28, and 36.
2. Seven references from the Index, as specimens of the character in which it is written. The first gives the German hand. The second, third, and fourth, a bold round hand similar to much of the larger Latin hand occurring throughout the volume. The fifth and sixth is similar to the character in which many of the inscriptions to the letters are written; see specimens 6, 7, 10, 18, and 39. The seventh is similar to much of the smaller Latin hand, see specimen 6; it also frequently occurs intermixed with the larger hand, and more particularly at the ending of the letters, see specimens 12, 30, 31, and 35.
3. This specimen, taken from p. 17, shows the general character of the Latin round hand; though much of it, equally large, appears as if it had been written with a coarser pen; see specimens 8, 11, and 29. It also gives in the second and third lines a few words in German; many of the letters and pieces at the commencement of the volume being in this character.
4. The inscription to an article at p. 121. This specimen shows the large German text and cursive hands, as may be seen again in specimen 26, where they occur intermixed with the large Latin round and smaller cursive hands. The marginal note is in the same character as specimen 5, though smaller.
5. The commencement of an article occupying the lower part of p. 119 and the whole of p. 120. There are, comparatively, very few instances in the volume in which Melanchthon has commenced and finished any article in this small and firm round hand; though he frequently employed it at the end of his letters. It often occurs intermixed with the larger hand, more particularly at p. 160; see also No. 35, Plate XXI. The character of this hand is very similar to that occurring in the volume containing the *Copia Verborum* of Erasmus; see No. II., Plate IX.
6. The Letter commencing on the lower part of p. 328, the one following on p. 329, (of which this specimen shows the commencement), and the whole of the two next pages, are in this quickly and freely written cursive hand, while the writing on the very next page presents quite a different character. Of this writing a fac-simile is also given in specimen 37, Plate XXI.; there the reader will observe that the two first lines and part of the third are in the same cursive hand as in the specimen before us, and that the hand in the third line changes at the word "*quid*," and verges into a more upright round hand. The colour of the ink in the original clearly shews that the continuation of the letter where the hand changes, was written at a different period.







# Epistola p. Melanctoni ad Re<sup>m</sup> s. d. Rem Anshid.

Inchte et serenissime rex clementer accepit aliquot Romani  
 Imperatores Adrianus pater et deinde fratres verus et Marcus, Apologas  
 christi norum, que quidem tantum am d' illos moderatos omni a pes na  
 inermis, ut eorum inuicem aduersis christians lenirent le atru  
 carum edictorum mitigationem impetrarent. In postea eorum qd  
 contra quam doctrinam et Ecclesia reuerentiam quam p'phetas dicit  
 et. Rogo R. M. T. bene me hanc nostram quodrelam et legat et consi derat  
 potestatem cum non solum nostra causa, sed multo magis propter pub:  
 Ecclesia saltem hoc ad te scriptum misit. Cum enim illi chm  
 q' prius apes defensionem nostram et admiserint, et approbaverint qua  
 to magis Regi christiana professio, et nōgato in suis sacramentis  
 decorem et audire primum in Ecclesia et quodrela, et admittitur. Sui  
 bi aut ea ad te libertatis, quod antea cum singulari benivolentia tibi

Re<sup>m</sup> Anglie p'p'm  
 lincas promulgato  
 in Angliand  
 confessionis in  
 suo termino  
 quem desolat  
 M. Melanctoni

513

## ΑΦΟΡΙΣΜΟΙ ΠΟΙΜΕΝΙΚΟΙ ΑΔΡΑΣΤΟΡΕΜ ΤΗΕΟ ΔΟΡΙΕΝΣΕΜ

Qui fers christum per nauium mare,  
 Et uis cum fructu predicare,  
 Non currito nisi uocatus  
 Et christiane ordinatus.

515

Inter Montes Regis  
 Pastor Dei plebis  
 M. D. LV.

## Canon Theologicus

In omni opere spectandum est Verbum dei. Quae in ipso  
 opera mandante Deo fiunt, ea non fiunt nostra voluntate,  
 sed dei. Tunc instrumenta tantum sumus. Sicut opi-  
 ra leges ea dicuntur quae fiunt iubente lege. Quae autem opera  
 fiunt non mandante Deo, ea sunt opera manuum nostrarum.  
 Et quia sunt sine verbo dei sunt impleta et damnata. Per-  
 tim si ad ea iustitia operis accedat.



## PLATE XVII.

7. The commencement of a Letter to King Henry VIII. on page 452. This specimen presents the same character as that in Plate XXI. before referred to, though, being closer written, it more resembles the specimen No. 38 following, in the same plate. It is singular that, from page 381 to 461, this mode of writing the Latin hand is continued, though some of it is not so closely or so uprightly written. In many instances the larger round hand is intermixed. The inscriptions to the letters are similar to those of other letters in a different character.
- 8 and 9. The beginning of a Poem on page 513, and the ending of the same on page 515. The character of the writing from page 512 to 529 is much the same as in this specimen, and similar to much at the commencement of the volume, though being in a more upright round hand, the letters more detached, and executed with a heavier pen, it may assume, to the casual observer, a different appearance.
10. This passage is taken from the left hand cover of the volume. It is in the larger round hand, though more coarsely written than the specimens of the same hitherto given. The writing on pages 377 to 380 inclusive, presents much the same appearance; though a little larger, it is similar to that at the commencement of the letter to Mathesius at the end of the volume; see specimen 29, Plate XX.

The preceding fac-similes, from being too much "*charged*" by the printer, gives the writing a thicker appearance than in the original.

## PLATE XVIII.

- 11 and 12. The first two and last three lines of a Letter on page 350. It commences in the large firmly written round hand, and finishes in the smaller cursive. The first eight lines of this letter are written more firmly than the rest, and partake more of the upright hand, as may be seen in specimen 7 in the previous plate, though a little larger. It is also clear, from the original, that the latter part of this page and the entire of the next, were written at a different period from those preceding.
13. The commencement of a Letter on page 478; the inscription to it being in the same large hand as in specimen 7 in the previous plate.
14. The continuation of the same on page 479, which, to the middle of page 480 (where it concludes) being very quickly and carelessly written, is scarcely legible.
15. This Letter is followed by another, which commences on the same page, and is very neatly and delicately written, as may be seen in this specimen, being of two lines from the continuation of it on page 481. This very small and quickly written cursive hand is carried on in Latin and German to page 496; the inscriptions to the pieces therein, being in the same large hand as used for those in the upright round hand in pages 381 to 461, referred to in No. 7 and elsewhere. The character of the writing in these pages, (480 to 494,) is precisely the same, some being merely smaller, and more widely written than others.
16. The generality of the writing from pages 537 to 598 inclusive, is somewhat different in character from that in the previous portion of the volume. A letter on page 537 presents a mixture of a round and cursive hand, which style continues (though occasionally more delicately written,) to page 560 inclusive. The handwriting, after the few first lines on page 561, becomes gradually more slanting, till, as may be seen in specimen 25 in the next plate, it finally assumes quite the character of a quickly and carelessly written cursive hand. The present specimen is the commencement and date of a letter on page 546. The character of this writing is the same as that of the smaller cursive hand, which may be seen by comparing the word "*agimus*" in the first line in this specimen, with the same word in the first line of the previous specimen. The capitals in these pages, though more carelessly made, are also precisely the same.
17. The ending of a Letter on page 540. This is in the same character as the previous specimen. The reader is however referred to specimen 43, Plate XXII., which is taken from an article in German at page 58, (the commencement of the volume,) where, in the last line, we have the Latin hand introduced, of a character very similar to that in the present specimen; for example, compare the words "*Beneficium*" and "*Bene*" in the last lines of each respectively.
18. The inscription to an article on page 561. The article itself is written in the same character as the previous specimen.
- 19 and 20. The inscription and three lines from an article on page 803. The character of these, though much more firmly written, is precisely the same as that of the large round hand so frequently used throughout the volume. At page 565 is another piece in precisely the same hand, the inscription being in red ink, as is also the present.



11 Gratiam et pacem in Christo. Meminisse te credo mihi spem  
 latine quod iam antea mea sententiam aperiri super casu  
 Idem casus  
 est de animo  
 Cuius core to  
 350

12 Multa licent, quae tamen facta tenent Sed inter,  
 tum reliquis me confucetis et factum tam notum, Habes  
 quod sentia. Ora pro nobis Vale in Domino. 2. Oct. Nou. 30.

13 Gratiam et pacem per Iesu Christum Domini nostri re.  
 dampnum istud ab infamo turbarum. Iesu Salsum  
 478

14 Gratias agimus DEO aeterno patri Iesu Christi  
 quod in hoc huius bello et in tantis periculis ecclesiae huius op,  
 Bene valeto 8 Iunij 1542  
 479

15 Certe nos hoc agimus et agimus, ut sine in unum quod non bene fact.  
 beneque apud deum nos, quo ut bene et merito istum, sed q non sine  
 481

16 Rector ad eosdem.  
 Gratias agimus DEO aeterno patri Iesu Christi  
 quod in hoc huius bello et in tantis periculis ecclesiae huius op,  
 Bene valeto 8 Iunij 1542  
 540

17 omnibus officijs pietatis formamur Aeternis DEVM ut  
 ipse unicus nos filius suo domino nostro Iesu CHRISTO de,  
 reuerentiam aeternam colligat, nec sinat extingui doctrinae  
 fidei, Sed concedat medicina hospita ecclesiae et desuper,  
 nam 4 pacem tuncat. Bene valeto die 23 Novemb.  
 Anno M D LVI  
 1551 Mump: Aprilij 30. die  
 De disensione D. Krieger  
 et frederij. in originali,  
 Vocatio  
 Vocatio nos  
 et elatus nos  
 facta in praesentibus  
 unum dicit q  
 541

18 Dominus philippus conferens  
 Magisterij gradum 25 iuuenibus  
 18 die Septembris 1548  
 543

19 Aperto et libros in cognitione officio studio alendum et  
 corrigendum esse cunctis nescit. Ut et Pontificis precepta  
 rationem nequens Attende lectioni Et sunt similes  
 545



21

folget die antwort meins Gnedigsten  
Herren des Churfürsten Herzog Fri-  
drichs folgetun zu Saechsenn

Dem folgetun zu Saechsenn, Johann Georgen Fürstgen  
zu Saechsenn, Mannen frommen Erben  
Antworn,

22

Ut nos qui ipsum in uocamus quibernet Ascendit  
Ut dona det hominibus His cogitationibus Ut animu  
erigas te etiam atq; etiam obdessor D. Martinus  
Lutherus aberrat apud principem cum adferrentur  
tute libere, postea occupatum non potuit ad scribendum  
hoc tempore hortari Bene vale saluta D. Paulum  
Francisov Post Martin 15.38.

23

Demirke pro q  
Ersthanen  
ne hoc milt  
ungentem  
quasi - fatione

24

Clariss: Viri eruditione et virtute  
pres tanty Paulo Ebero amico et fratri  
suo curiss:

584

25

nostri Iesu CHRISTI oro Ut mitiget priuatis et  
publicas miserias. Non est ex me minus maloy uis  
sed hoc genus mortis multu instans est ipse morte.  
Comingite igit vtra vestra cum nostris. Bene et fa-  
luter Vale, deo qui Lazarus in vtra reuocauit est  
Ut nunc pas carit tempora mirramus 1547. deo  
Philippus Melancthon.

585

26

Contra. Niso doch auch resuo vnd ex-  
bisrecken im menschen sein so ehr ge-  
recht wirt. Ergo. non sola fide iustifi-  
catur?

299

Obgleich Controuersia vnd gntz vortel sellon im vns sein  
so fund derg miße causa iustificatio nis die fund miße  
vordienst dardurch vngaraffe vortun, sein  
Alind, Man soll nichte eßon oder saeten  
das im Gottes wort nicht ist. Auch sigen diese wort  
nicht geschriben in propheten vnd apostolo. Sola fide





## PLATE XIX.

21. The inscription and commencement of a piece in German on page 477; the former, a beautiful specimen of Melanchthon's large Gothic text hand, and the latter, one of his finer German upright, and very similar to the few words in German occurring in specimen 3, Plate XVI.
22. The ending of a Letter on page 529. This style of hand continues to page 536, and from being written more carelessly, more closely, and more unevenly than the large round hand generally, it assumes a different appearance. The article on pages 497 and 498, though not so badly written, still partakes somewhat of the same character. The inscription to this letter is the larger round hand.
23. A marginal note on the corner of page 529. It is in the same quickly written cursive hand as frequently employed by Melanchthon for the ending of his transcripts.
- 24 and 25. The inscription and ending of a Letter on pages 584 and 585. These specimens show the cursive hand alluded to in the observations upon specimen 16 in the previous plate.
26. This specimen, taken from the lower part of page 299, is intended to illustrate the various hand-writings found principally throughout the first 350 pages of the volume. Here we have, the larger Latin round hand,—the large German text,—the second sized Latin round hand,—the German cursive, and the Latin cursive hands. Thus have we, in a few lines at the bottom of *one* page, five different characters of writing completely intermixed. Pages 295, 300, and 301 in the original, are particularly curious, as exhibiting this circumstance even more strikingly than the present specimen.

## PLATE XX.

27. The inscription and two lines of an article in German, commencing on page 599. This upright German hand is very curious, and continues to page 604 inclusive. Two specimens of the same are also given in Plate XXII, Nos. 53 and 54, intermixed with the round Latin hand.

28, 29, 30, and 31. The inscription, commencement, part of the continuation, and the ending of the letter to Mathesius, occupying the last page and right hand cover of the volume.

This letter, to which the Right Reverend the Lord Bishop of Lichfield has particularly referred in his observations respecting this volume, commences in the large round hand, and ends with the smaller cursive; the former gradually decreasing in size, as may be seen in specimen 30, Melanchthon having evidently perceived that by continuing the larger hand, he would have been unable to have completed the letter in the space he had allotted to it. The same circumstance occurs in very many instances throughout the volume.

32 and 33. The beginning of an article on page 809, to which we have had occasion particularly to draw the attention of the reader in the commencement of our observations upon the volume under consideration.

This writing more closely resembles the usually admitted hand of Melanchthon than that in any other portion of the volume; the inscription is in the same character as that of many of the other pieces. The usual degree of care does not appear to have been bestowed upon the article itself; the lines are irregular, all inclining to the right, and the writing on the lower part of the page (see specimen 33,) is smaller and not near so well executed as at the commencement. The continuation of the letter on page 810 is written with a little more care and in a larger hand, resembling specimen 10, Plate XVII., though not so clearly written. The initials  $\phi. M.$  (for a fac-simile of which see No. 34, specimen 4,) are affixed to the article.

Another peculiarity observable in the document under consideration remains to be noticed; we allude to the introduction of the marginal observation, as shewn in the present specimen No. 32. Of this custom on the part of Melanchthon of occasionally illustrating his own writings with marginal observations, many examples might be adduced from his correspondence preserved in the Royal Library at Munich, and elsewhere. One example, however, in the present collection will suffice; the reader is referred to specimen 1, Plate XXIX., being a fac-simile of the conclusion of a letter in the possession of Mr. Cochran.

34. Seven different specimens of the signature of Melanchthon occurring in various parts of the volume. For more on this subject, the reader is referred to the observations on Plate I.

27

Palinodia M. Martini Gilberti  
à D. Pfeffingero Straigla.

de Soc. near;  
via Longford  
9<sup>th</sup> Feb: 378.

Prodem Freunde Gisth bewie me mamen prodigum fuz gey,  
gret zum teig meins frentung umd wort anders vorstandem dungs

28

EPISTOLA IOHANNIS MAT.  
THESSII SCRIPTA AD AMI.  
CVM PVENDAM

842

Hortilamus sum mi-~~ff~~ quod dii optauit. Sed oli tor etia  
interdum oportuna locutus. Quare pro tua petitione detra.

29

Lanta me ly est Adamis vntere carnea. Sed iustia filij dii qua nos or;  
nat quous per fidem. quom pounctum implere. Deum nota vian  
indem mit calarys vltans 7efy. Cij Comento nra fnda ex fham

30

Duingen omnes Carlos land Ifm dem mi. f. h. l. Das gey um;  
in land Eniang: talia fufforia non me guffimur à nobij  
Cim fimmis & in vavis mmooid, V alr Ann fclul: 1547

32

INDITIVM DE SACRAMENTIS

809

accidit hic Carus  
Istobij cum D. Doc:  
7orr. Vigehtis in M:  
Simo, qui post Comi  
mone religia d. vum  
qbinet in panites.

et Cæremonijs. de reliquijs que  
non manchiartur. @

Certum est Deum no esse alligandum ad  
vham rem, ad qua se non alligavit  
ipfe suo verbo, Siut peccant oes qui  
Deum magis ad hanc statiam, quam abibi

33

includis Geometria vel magica, qua agatur christus  
in pane unano, Cij baptizatio hemo, in ipfa

34

Phil: Melan: p. Philipp: a. u. l. p. s. Melan: b.





35  
 Cum et D. M. Lutherus ab M.  
 denburgo Grimma ueheret, pauca:  
 timy, uires colliperet in curru co:  
 plexus est tetraſtico ſumma  
 Pfalmj xxii quod poſtea  
 philippo Melancho:  
 ni dictauit

36  
 I LVCRETIA BARBARA  
 IOANNES DANT: AL,  
 PHON. VALDESIO.  
 Reuis apud matrem decedat uirgo deuentj  
 formos na cuius captus amore fuit

37  
 ad pimum uim gij mē ſi ſimily lina uoſy u ſerq gij, lino  
 Maſtra mirily Eua gij, officio, pōprij (uas ſan dū tal pſal  
 uoſy ſpū, ſan dū u ſan dū ſpū, qm d mō? Obſeruo te qm in  
 omnibus alijs uſurpāe es, licetare contra ſcō pīm magnitudm hōſtem dūm  
 gij ſat hōſte ſan m mōſum contra te m mōſtas. Chriſtus pro peccatis b uleius homo lino

38  
 eſe dms regno etiam cogitationes. uite bāſm ſacerdotj  
 Eſt penitus cōtrūſe regm dū ſraelonca q philoſoph capto  
 ſtagz caruēbat ipſe pōſtas, Et regm m mōſum mōſum capto  
 fra pōpulos dicit mōſum ab in teſto nonam in illis pōpulo  
 qm d dē uobij uim hōm ſimij

39  
 Oratio Doctoris noui pōij  
 Sic nōbet nos laudabilis et maieſtūm auctoritas, ut qm  
 hūnc gradum et ſuſcipiam, ut nōcaut, doctoralem ſuſcipiam

40  
 Martimo Gilberto D. D. M.  
 Diacono Marueberg:  
 Q. et p. Nāſi tu aliud uel aliter dixeris mi Martime  
 quam quod ſcribitis, non magnopere reſponde nōſum eſſet

41  
 Eſp  
 xon  
 apud Hō:  
 mōſum  
 ALICI  
 COſSILI:  
 ARI

42  
 Q. et p. De quaſtione miſi per literas, proxime  
 propoſita de lapidmo conditionaly mi ſi inſlae contij  
 cum M. Q. Erre dūe uer penſam, ſeſimimē  
 ignorauit, At promiſſio largit ſimphciter res de  
 ſue ignoremus, ſue non. Imo certo ſcientib, formimē  
 ipſi m hūgere. Nos n. certo ſimimē hōmimē m lege

43  
 ſoluerare ceperim,  
 ſimij articulis doctri  
 ſuſcedam. Contabio  
 ſue ſoloziaē  
 coſo ſimilitate ad hūc  
 ſij quem ſe ueris lo  
 mūſſis aulij cur  
 uale dūmim

44  
 Philip: Melan, Philipp: Melancho. Philippus Melanthon. Philip: Melancho  
 Philippus Melanſon N. philippus Me:  
 lanthon



## PLATE XXI.

This and the following plate have been made since the author has had the opportunity, through the kindness of the Right Reverend the Lord Bishop of Lichfield, of re-examining the volume.

35. The inscription to four metrical lines on page 54, giving a fine specimen of the larger round hand, and showing the employment of it in conjunction with the small round hand, as used in the writing of the article entitled "*Blasphemia Duplex*" on p. 119; see specimen 5, Plate XVI.
36. This, the inscription, and commencement of a Poem, immediately follows the four lines referred to in the observations upon the previous specimen on the same page. The poem itself, occupying the next page and a portion of page 56, presents, as shown in the two lines given, by far the neatest and most elegant specimen of penmanship throughout the volume, though much of the writing in the round hand in other parts is admirably executed.

The specimens following, from 37 to 42 inclusive, have been selected for the purpose of showing the several variations of the upright round hand.

37. This specimen, from page 332, has been particularly referred to in the observations upon No. 6, Plate XVI. There is, comparatively, very little of this smaller cursive hand in the volume, it having been adopted mostly at the endings of the writings. It occurs however on pages 197, 203, and from 328 to 332, upon which latter, as may here be seen, it verges into more of a round and upright hand. This alteration however continues only to the next page; but the additional specimen 37\*, taken from the previous page, (in which the word "*Bucerus*" occurs in this upright hand, intermixed with the same smaller cursive character,) singularly and at once clearly proves them both to have been written by the same person. The smaller Latin cursive hand also occurs at page 478, and continues intermixed with the German of a similar character to 496 inclusive.
38. The same upright hand again occurs at page 381, and continues, intermixed with the German of a similar character and size, to page 461 inclusive. The first three lines of the present specimen are from the commencement of page 382; the writing is very close, and the first line extends to little more than three-fourths across the page; the lines then gradually become longer, and the writing on the remainder of the page larger, more free, and more extended, as is shown in the last two lines of this specimen, being from the end of the same page.
39. The first line of the inscription and first two lines of an article on page 424. The character of the writing is the same as in the previous specimen, only a little larger and more firmly executed.
40. The inscription and first two lines of a Letter commencing on page 378. The writing is here a little larger, and having probably been written with a new pen, presents a more delicate appearance.
- 41 and 41\*. Pages 362, 363, and 364 are occupied by a Letter in the large round hand, which presents, though much more closely written, the same upright character as that from which the previous specimens are taken; see specimen No. 41\*, from the last eight lines of this letter; the final line being in the smaller cursive hand. The other specimen, No. 41, comprises two marginal references to the same letter on page 363, where also the smaller cursive hand appears.
42. The first three and last three lines of a Letter commencing on page 379 and ending on page 380. This writing is larger, heavier, and more widely written, and similar to that used in the article to which are affixed the initials  $\phi$ . M. referred to in the observations on specimen 32 in the previous plate.
43. Eight different specimens of the signature of Melancthon from various parts of the volume. See observations to Plate I.

## PLATE XXII.

In the observations on the handwritings in this volume by the Bishop of Lichfield, his Lordship states, "*On the German cursive hand I cannot give an opinion,*" &c. The object of the fac-similes in the present plate, is to show, that in all the varieties of the said German hand, except in that which is clearly not attributable to the pen of Melancthon, the Latin, in all its variations of character, is so intermixed as clearly to prove them both to have been written by the same person.

44. With the exception of the writing on pages 50 and 51, the first article in German occurs on page 57 and continues to page 90. It is in a wide, quickly written, and thin cursive hand, as shown in the present specimen; the name of Melancthon in the large text, commencing the inscription. It is interesting to observe the close conformity of the letter *p* in the word *Philippus* in this inscription, with the same letter occurring in the last line of specimen 26, Plate XIX., and in the first line of specimen 2, Plate XVI.

The character of this writing is the same as that which occurs intermixed with the Latin hand, from which specimen 3, Plate XVI., is taken. The same thinly written cursive German again occurs from pages 462 to 472,—from pages 475 to 478, and also from pages 489 to 494, intermixed with others in the smaller Latin cursive hand.

The present specimen, selected from page 58, is however sufficient to show, that the Latin hand, here intermixed with the German, presents the same character as that which is found in other parts of the volume. The words "*Beneficium,*" &c. are between the round and cursive hands, and not unlike specimen 17, Plate XVIII.; the attention of the reader is particularly directed to the words "*Bene Vale*" occurring in the last line.

The more firmly written cursive German, which occurs on pages 50 and 51, and again, much intermixed with the Latin, from pages 106 to 303, and occasionally elsewhere, is precisely the same as that in specimen 26, Plate XIX., where not only is the cursive German intermixed with the cursive Latin, but also the large German text with the large round Latin hand.

45. This specimen shows the intermixture of the smaller and quickly written cursive German with the Latin of a similar character. Another example of this may be seen in specimen 14, Plate XVIII.
- 46, 46\*, and 47. These three specimens exhibit the character of the German hand which occurs intermixed with the Latin, from pages 380 to 465 inclusive, being that portion of the volume in the upright round hand, particularly noticed in the observations on specimens 37 to 41 inclusive in the previous plate.
48. The first two lines of the inscription to an article in German, commencing on page 509. The writing on this, the two following, and two pages and a half preceding, are much in the same thin cursive hand as used in pages 466 to 472, and in others referred to in the observations on specimen 44. The word in Latin at the commencement, is in the same large round hand frequently used in the inscriptions to the letters, &c. throughout the volume.
- 49 and 50. These specimens show the intermixture of the Latin and German hands occurring on pages 529 to 536.
51. This gives the German intermixed with the Latin, as it occurs from pages 537 to 560. The character of the latter hand, though more thinly and closely written, is precisely the same as that occurring in specimen 44, while that of the former equally corresponds with the coarser specimen of the same in No. 46\*.
52. In this specimen is the German hand, as found intermixed with the quickly written cursive Latin particularly alluded to in the observations on specimen 16, Plate XIX.



# Philippus Melancthon:

57

nützigen und nicht den einzigen Lohn der Jagd  
Beneficium datur propter officium / und ist

58

meinen Dinsten von dem und demselben Lohn, Sedapud  
apud dicitur in sum hanc vult nobis velle hinc das ist aber nicht gut

330

nicht balenden, und ob er gleich den bester angest,  
Zogem, Erunt tuo so stehst zu hoch Land

375

Im das Copernical von der Länge abnehmen, und von der  
Zugung Luft und dergleichen in Person, de cogitationibus

420

Das Gott gut & d. geben und dem was nicht geben, de geist  
Facite vobis amicos de mamone ne iniquitatis. D. G. G.

434

Prognostication des Ewundigen Barmhertzig  
Daters Martini Lutheri in der heiligen

509

folgt gedankten nicht sorgsam / und der Besten  
Nunzt Alia te ne quibus In post mich

530

Cogitatio mala omnis cogitatio mala est et diabolica  
Gad furo wefflich ungenüß das man da nicht will vor

536

Im die große vogel füttert die kleinen, dadrin ist der heil  
sonst Vogel weg worden / Desar vero occasio ut in ego extulit  
quo usq nobiles ad eum confugerent qui se illis facit in hunc

542

In manus tuas commenda spiritum meum, re,  
Lomisti me DERE Venturis In so fact gut die  
wilt gelubet das er furi mich für gab,  
In dem D. G. als der nicht kund sein in koste

568

Christi gratiam et pacem.  
denn Bern Excentiatio  
feinwilde gesetzten /

So gut zu Junor in hunc, die diesem worte um, ut baptista,  
tenetur ab eo dicitur, Was Johannes Baptista mich ad  
in dem die unser gestiegen, wie man von seiner tuff und vor,  
dijt getredem / des so den die theologi concionatores hinc

ganze gebung / wie in das Bapstium abmalen und  
für anfang / die vor demm den stam, Liebes

für Non assumis nomen domini dei tui in  
nominum vobis vultis aber nicht dany zum end  
bringem die furchung so stehst dir auch gelibt



53 and 54. The writing on pages 599 to 602, of which a specimen has been given, No. 27, Plate XX., is very peculiar. The intermixture, however, of the Latin, as may be seen in these specimens, and in the few lines concluding page 603 in the original, clearly shows them to have been by the same hand as all the other writings in question.

55 and 56. These specimens are from an article in German, occupying the thirteen pages preceding the letter to Mathesius at the end of the volume. The inscription is in the same large Latin hand as that frequently used for other pieces. The article, as may be seen by the fac-similes, is very badly and unevenly written; though the character is the same as much of the more thickly written German in other parts of the volume. The same unevenness of writing is observed in the article "*Iudicium de Sacramentis*," to which are affixed the initials  $\phi. M.$ ; see specimens 32 and 33, Plate XX.

Thus have we traced the handwriting, as it appears in this volume, through all its gradations, from the smallest cursive to the largest round hand; clearly, I hope, demonstrating, from internal and collateral evidence, that neither the diversity of the hands used, nor the variations under which each is presented, are in any way to be received as proofs of their having been the work of different persons, but, on the contrary, as confirmative in the highest degree of their having been all by one and the same pen, and that no other than the pen of Philip Melancthon. Upon a review of all the circumstances of the case, it is not, however, much to be wondered at, that possessed as it is of such an endless variety of character, it should have escaped the notice of the many through whose hands it must necessarily have passed during the long course of time that has elapsed since the period of its execution.

## PLATE XXIII.

### I. FOUR SPECIMENS FROM A LETTER TO KING HENRY THE EIGHTH, dated April 7, 1537.

Among the Cottonian Manuscripts in the British Museum is a volume (Cleopatra E. vi.) in which are preserved many interesting documents particularly connected with the Reformation; among others, the present letter, thus described in the catalogue of that collection: "57. John Frederic elector of Saxony, and Philip the magnanimous landgrave of Hessa to Henry VIII.; stating their reasons for not obeying the Emperor's Summons to a Council or Congress. (Orig. Latin.) Cal. Aprilis, 1537."

In the tenth chapter of the life of Melanchthon, by Dr. Cox, we learn that "Paul III., who had succeeded to the Popedom in the year 1534, appeared more disposed than his predecessor to convene a general Council, and sent circular letters throughout the states under his jurisdiction, appointing a time and place, namely, *the twenty-seventh of May, 1537, at Mantua*. The confederate Protestant Princes re-assembled together at Smalcald, and in the February preceding the proposed Council, Vorstius, the Papal Nuncio, and Heldus, Vice-Chancellor to the Emperor, came to announce it, and exhort them to attend. This occasioned long and close deliberations."

"The Wittemberg Theologians were summoned to the meeting at Smalcald, and as Luther was incapable of attending in consequence of a severe illness, the chief trouble, accompanied as usual with no inconsiderable odium, devolved upon Melanchthon."

The learned biographer further states in the same chapter, that "In the preceding year Francis had written letters to the assembly which intimated some offence. He perceived, he said, from the report of his ambassador, that they did not cherish exactly the sentiments he had expected, but he was disposed to overlook any contempt they had manifested from his ardent desire to promote a general union in Christendom, especially between Germany and France. He was desirous they should send a deputation to him. They replied in letters written by Melanchthon, who may perhaps not inaptly be termed *the pen of the Reformation*."

Most justly indeed has the learned author thus designated Melanchthon. It is not, however, here intended to attempt to show how very many of the most important writings during that period were due to his pen. Confining the subject to the period to which the document under consideration refers, we find that, in a letter to Justus Jonas on the 4th of March, 1537, Melanchthon states,<sup>1</sup> that he was at that time detained at Smalcald in consequence of being occupied with the writing of important letters to the crowned heads, respecting the refusal of the Protestant Princes to attend at the proposed Council at Mantua. The letter on this subject sent to Francis the First by Frederic the Elector of Saxony and Philip the Landgrave of Hessa, is dated the 5th of March, 1535. The original of this letter, in the autograph of Melanchthon, was formerly preserved at Weimar, and a copy of it was made by Seckendorf, which, with numerous manuscript copies of documents relating to the Reformation, are preserved at Gotha. Professor Bretschneider however states, that when at Weimar, he was unable to find the original.<sup>2</sup>

Another letter on the same subject was also written by Melanchthon on the part of the Elector of Saxony and the confederate Princes to Ferdinand King of Spain, and bears date the 7th of April, 1537.<sup>3</sup>

On comparing the foregoing, which is reprinted in the *Corpus Reformatorum*, with the letter under consideration, we find that the one is a counter-part of the other, and we further learn from the inscription to the former, that it was composed by Melanchthon.<sup>4</sup>

Having thus proved the document to have been composed by Melanchthon, our next object is to endeavour to show that the copy of it sent to King Henry the Eighth is actually in his autograph. The letter itself occupies several pages. The four specimens given in the present plate are the first four lines,—the last four lines,—the first two lines of the subscription,—and the whole of the superscription, which, in the original, has been cut out and affixed to the subscription.

<sup>1</sup> "Me hic tenuerunt scriptiones quedam. Præter alia argumenta exemplum etiam epistolæ ad Reges delineavi, de recusatione concilii, quod cum Witebergæ edemus, a te expoliendum et illuminandum erit."—*Corpus Reformatorum*, vol. iii., p. 308.

<sup>2</sup> *Corpus Reformatorum*, vol. iii., p. 309. <sup>3</sup> *Corpus Reformatorum*, vol. iii., p. 309. <sup>4</sup> *Corpus Reformatorum*, vol. iii., p. 331—3.



2  
Serenissime Rex. Postquam Romanus pontifex Paulus  
tertius generalem Synodum Mantua celebrandam, &  
inchoandam die Vicesimo tertio Maij, indicit, misit  
ad nos Inuictissimus Imperator Carolus. V. Cle =

2  
O nra officia cum summa obseruantia Regi Dis =  
= mitati vestrae deferimus. Bene & foeliciter ualeat  
Regia Diuinitas. V. Data VII Cal: April:  
Anno DM M. D. XXXVIJ.

3  
Et Philippus Lantgrauius Habsia, Comes  
Cattorum Diez, Ruyenbaim, & Nidda,

4  
Serenissimo Principi Domino Henrico  
eius nominis octauo, Britannie &  
Francie Regi, Domino Hibernie  
Domino cognato Samuo  
nostro Carissimo.

## II

validi. — gony. — auctor. — serij. — ang. — metri. — amplificandi. — ornandi. — delectandi. — Historica exempla. — Tu mihi semper dormis  
Quinto. — consistere & secum. — I. Reichlin. — Naria dictionis Zaragege. — ERASMVVS in prouer:  
lectionis fructus est. — Refugienda. — Studij. — Ut vis, aut contra. — charu est

INDICIVM. — Gestis Anno M. D. XXXV.

## III

Ratio & methodus. — ex usu & racione. — Modus Redictionis. — propria curatio. — Duo genera  
Emphatica optia. — DERIVATIO. — & conspersus p tota. — Tendo nihil aliud est.

## IV

Iudicium de hac epistola. — Hic uirius natus. — uirginis huius opus. — persuasisset. — D Gabriel  
conuicturare possumus. — Nam dicere. — Bu. — en. — hacio. — christum. — CHRISTI  
scutum in aula. — & uerissimum. — E. — Solto. — De legibus. — Magisterij  
De contradictis. — hoc tempore. — Iudicium philippus  
ZVINGLIUS. — EVRITII. — DE PVERO  
M. D. XXXIX. — M D XLI

M. D. XXXVII.



After having carefully examined the character of the writing in this letter, and compared it with much of the larger round hand used for many of the inscriptions to the letters and articles in the Common Place-Book, we feel no hesitation in assigning it to the pen of Melanchthon. In order to confirm this opinion, the following specimens have been selected, in which the several gradations of the round hand of Melanchthon have been traced, from the most minute to the largest size, the same character being observable throughout.

- II. Seventeen specimens (each being divided by a line) occurring in the *Copia Verborum* of Erasmus, from which fac-similes have been previously given in No. II., Plate IX.
- III. Nine specimens from the treatise by Galen, from which also specimens have been given in No. XI., Plate XI.
- IV. Twenty-five specimens from the Common Place-Book.

The letter to King Henry the Eighth is written in the same kind of large hand as used in the words *De Legibus—Magisterii—De Contradictionibus—hoc tempore—Iudicium—*and *Philippus*, as given in the latter specimens; the superscription to the letter is however more carefully executed, and apparently with a new pen.

A comparison of the following characters in the specimens selected from this letter, with those in Nos. II., III., and IV., will more particularly serve to prove the identity of the writing: S—R—E—Z—p—g—ct—h—the word *Philippus*—the formation of the contraction *et*—the very peculiar manner in which the bottoms of the long letters *s* and *p* are turned up, occasionally with the addition of a stroke, (for examples, see the *p* in the word *April*, specimen 2, No. I., and in the words *scutum* and *tempore* in No. 4),—the exact similarity of the numbers in the dates, with others too numerous to mention, but which the practised observer, upon inspection, will not fail to perceive.

## PLATES XXIV. TO XXVIII. INCLUSIVE.

FAC-SIMILES PRINCIPALLY FROM THE AUTOGRAPH LETTERS OF MELANCHTHON,

*Preserved in the Royal Library at Munich, the British Museum, and Private Collections.*

Professor Bretschneider in his introduction to the first volume of the *Corpus Reformatorum*, enumerates upwards of nine hundred autograph letters of Melanchthon preserved in the public libraries in Germany; including, at Gotha 63, Basle 120, Dresden 75, Halle 10, Hanover 11, Munich 522, Nuremberg 20, Breslau 68, Weimar 13, and Zoffingen 7.

The learned Professor, who appears to have entered very minutely into this matter, observes<sup>1</sup> that three distinct kinds of writing are to be found in the autograph letters of Melanchthon,—that, as a young man he wrote a small, thin, and close hand, as are his letters from 1518 to 1531; that from 1531 to 1541, Melanchthon using pens less fine, wrote a less elegant and coarser hand, leaving a greater space between each word; that in those after 1541, (the year in which Melanchthon hurt his right hand,) and particularly for the last ten years of his life, his writing was very coarse, as if written with a broken nibbed pen, the words being very much apart; and further states, that Melanchthon's letters from 1558 to 1560 appear more to have been written with a wooden style than with a pen. Professor Bretschneider also remarks,<sup>2</sup> that no one, on comparing the autograph letters of Melanchthon written from 1518 to 1550, with those between 1550 and 1560, would think they could have been written by the same person.

In the collection of manuscripts in the Royal Library at Munich, is a volume, containing five hundred and twenty autograph letters by Melanchthon. From this "*Codex omnium præstantissimus*,"<sup>3</sup> in which are preserved many of his earlier letters, the author, through the personal attention of Professor Lichtenthaler, (to whom, as well to the Reverend Mr. Davenport Bromley, for his kind and polite interference in the matter he is much indebted,) has been enabled to procure some fac-similes in order to show how great a dissimilarity, as Professor Bretschneider has observed, exists in the appearance of the writing of Melanchthon in his letters, at the different periods of his life. Had the author had it in his power to have personally inspected the volume alluded to, he would most probably have selected specimens, differing even more in appearance of character than those occurring in some of the following plates.

<sup>1</sup> "Porro tempus epistolæ aliquo etiam potest cognosci modo ex manu Melanthonis sive ex scripturæ ratione. Triplex litteras pingendi ratio in autographis conspicitur. Melanthon juvenis scripsit penna acuta, pinxit litteras minutas et exiles, et verba arcte conjunxit. Sic autographa comparata sunt inde ab anno 1518—1531. Altera periodus est quasi medii ævi, ab anno 1531—1541, ubi pennis minus acutis usus, litteras majores, minus elegantes et crassiores pinxit, longiore etiam spatio verba ipsa distinxit. Denique ultima scripturæ forma inde ab anno 1541, quo in itinere ad conventum Ratisbonensem dextram ita læserat, ut nunquam postea perfecte restitui posset. Ab illo tempore, potissimum vero ultimo vitæ suæ decennio litteræ sunt crassæ, penna quasi truncata scriptæ, et verba singula magnis intervallis a se distant. Quo seriore epistolæ sunt, eo crassior est etiam scriptura et eæ, quas 1558—1560 exaravit, stylo ligneo potius quam penna scriptæ videntur."—*Corpus Reformatorum*, vol. i., p. cxxx.

<sup>2</sup> "Nam si confers quæ scripsit ann. 1518—1530 cum iis quæ ann. 1550—1560 exaravit, nullo modo putes eandem manum utrumque scripsisse."—*ib. ib.*, p. cxxxiii.

<sup>3</sup> Cod. Monac. No. I. (in fol.): *codex omnium præstantissimus, nam insunt 522 autographa Melanthonis*," &c.—*ib. ib.* vol. i., p. cix.



1. Jam ne homo eloquens infami fuero τῷ ὄρωτι δάβῃ, esse  
 qui amat, οἱ δ' ὁ δ' αὖ, ἔχοντες εἰπὼν ὅτι βούλονται σφίσι παρ' ἀλλήλων  
 ἵστῆσθαι, ἀλλὰ μεντεύεσθαι ὁ βούλοντες καὶ ἀνιστῆσθαι, ut ait Me  
 apud Platonē elephas profecto & Atticus VIR. sic n. est amoris quo  
 nostri ludus, ut in summa rerū copia, fūto, quam virtutes administra  
 nūc,

2 alias. Et sunt in nobis non vilia, que amari longe merentur prius  
 Recta Constantis q. voluntas, bene sentio, bene dico de Ambrosio, τὰ si  
 in umbraticā <sup>advō</sup> personatam uocas amicitia, vide ne incuria  
 bonas mentes καὶ Φιλανθῶς afficias. audacter hec ego, ut probea  
 tibi nostra equalis amicitia mūtia, vale, & Philippi memor  
 esto Ἰεροστασιῶς Ex Ambro. cal. Januarij

Philippus Melancthon

II

1 salve in christo iesu. Reuerende, et mihi cariss. patr.  
 Videar cū tibi nun abys tuis, proster officin fecisse, qui <sup>Cum</sup>  
 2 Omnib. aus fac inu fcm commendatus, in tuos, id adto, inros  
 nre mtelligit. III deo apudus Anno M. D. 1570.  
 Salutem & nos tu Philippus tuus

III

duobus epistolis, & pmissis. Recepta ex his facili collegas. Annus  
 appeto, quod npposurus sis. pmo humanitati, fidem, candorem,  
 & quid non imploro, ne nos frustrare. vale wittenbergae v.  
 die May Anno M. D. 1571.  
philippus Melancthon



## PLATE XXIV.

- I. The first specimen gives the commencement and the ending of a Letter to Ambrosius Blaurer. It is the earliest letter of Melanchthon hitherto known, either in print or in manuscript, and commences his correspondence in the first volume of the *Corpus Reformatorum*, where the date assigned to it is 1515.<sup>1</sup> This letter is in red ink; the frequent appearance of it in most of the writings assigned to him has, in the observations upon the previous plates, been often referred to.
- II. The first two and last three lines of a Letter to John Langius. The character of the writing in this, is the same as in the previous specimen, though it be executed in a more free and careless manner.
- III. The ending of a Letter addressed "Georgio Sturciadæ (Operco)." The writing presents the same character as that to which Professor Bretschneider refers, when he mentions that Melanchthon as a young man "*pinxit litteras minutas et exiles et verba arcte conjunxit;*" from which observation it may be presumed the learned editor had not examined the letters from which the two previous specimens are taken.  
The letters referred to in the preceding observations are printed in the *Corpus Reformatorum*.

<sup>1</sup> *Corpus Reformatorum*, vol. i., p. 16.

## PLATE XXV.

- I. The first four and last four lines of a long, very neatly and closely written letter to Wolfgang Fabricius Capito. The writing is very much the same as in the last specimen in the previous plate. This specimen is, however, important, the correction of the word "*recta*" in the last line but one being made in the large and more coarse hand; a circumstance which clearly proves the simultaneous use by Melancthon of both styles of writing in his letters even at this early period, as already alluded to in the observations upon No. iv., Plate XII. The present letter was written most probably in 1523, as in that year Capito, or Fabricius, as Melancthon designates him, left Mayence for Strasburg;<sup>1</sup> and from the additional note in the direction to the letter, (see fac-simile No. v.) it is evident that Melancthon was in doubt whether his friend had then left Mayence. The original of this letter is in the possession of Mr. Thorpe; it is the earliest (and probably the only one) in this small hand which has hitherto reached this country.
- II. The last three lines of a Letter, without date, to Hieronymus Baumgartner. The date assigned to it is 1520.
- III. The last two lines of a Letter to Vitus Theodorus. This letter has no date, but is referred to 1530.
- IV. The first two and last two lines of a Letter to the same, also without date, but referred to 1536.
- V. The superscription and note appended to the Letter from which the specimen No. 1. has been taken. These, as also the letter itself, appear to have been written with a very fine pen; had the latter been written in the same large hand as used in the note appended to the superscription, how different in character from any of his other letters would it have appeared!
- VI. The ending of a Letter to Paulus Eberus. It is here given, the signature differing very much from any other in the present series of fac-similes.
- VII. The ending of a Letter to Vitus Theodorus. Like the preceding it is without date, but is assigned to 1541.

The letters referred to in Nos. II., III., IV., VI., and VII., the originals of which are preserved in the Royal Library at Munich, are printed in the *Corpus Reformatorum*.

<sup>1</sup> Freheri *Theatrum Virorum*, p. 114.



1 S. Mitunter ad nos Optimi, et sanctissimi hominis, Lutheri lra,  
 quib quod a te fieri oportuit, officij principis. tuis admodum  
 hoc quia contemnit, opinor, nonnulli apud nos, non n. ignoro  
 quid de Luthero poncia Mundas, referta patina, quod in rem esse  
 2 nam: enno cu com mado intra, si consulit intra tu tu tu tu tu  
 afig. Ego hactenus solida psis, ne quid contra vos adoram.  
 Et per psis cupio, mado recta velis. vald. velut Gregor  
Mansi documbr, fab Bruma. philippus Wolffschott.

proclama 2 vald resp. ficit vald vltra, q  
 sumperi suo vindicta ab interiti hinc ~~et~~ enno  
 mada. vald Arthura In du s lax philippus Mundas

ostendit natus hucus sig. Arthura velis. Nun u.  
munda hinc velis oc ip. vald Arthura Perich Burp  
Philippus

1 S. D. vald. a. Arthura, mi velis,  
 2 Arthura hinc velis mitti curis ad

2 Arthura tu intra tu tu tu tu tu tu tu tu tu tu  
~~Arthura~~ cu hinc velis oc ip. Burp vald g Mandi.  
philippus

D. Volfgang Capitani  
Fabricio Thalogo  
Ante Episcopi  
Moguntin et Condi  
patrono fuo  
Abfente Fabricio  
legat et preposi  
tus Novi operis.

Arthura Mundas Contra et Capitani  
Ante mi Arthura - g Arthura  
philippus Mundas

Arthura novi Arthura addit Locus con. Arthura  
sed si Arthura, non hinc Arthura. Burp vald  
du g Arthura philippus Mundas



S. D. Inchoy Rix. postquam hoc tempore  
 subita Legatio decreta est, hoc nomine  
 gaudere delectum esse hunc Franciscum, quo mihi

Anno 1538 Die May XII  
 Regis Mauritii mor  
 addensimus  
 philippus Melancthon.

II

spere. Boni vale 7 de Maraj  
 1541 philippus Melancthon

III

S. D. videri uncinis me dextra manū  
 ut non possit, et per manūm ipsa,  
 Nam cum in aditu Banarum curris

Concionatoris Boni vale. pridie  
 Calend. Aprilis. Ex urbe. Ratorum  
 Colonia ad Damibium. 1541.

philippus Melancthon

+ σαυρόροφος ἀναγέται αὐτὸ ἔσθητόν ἐν ταῖς  
 τῆς ἀποστολῆς ἐν μετῶν

IV

S. D. Riche suspicaris, mi viti, mi  
 propterea dextra quassationi (triberi  
 hactenus non potuisse. Ne nunc dextra  
 quod

Boni vale. 5 Aprilis. delino in  
 nimium deficiet manū

philippus Melancthon





## PLATE XXVI.

I. The first three lines and ending of a Letter to King Henry the Eighth. The original is in the British Museum among the Cottonian Manuscripts. Cleopatra E. vi., p. 326.

II. The ending of a Letter to Hieronymus Baumgartner.

III. The carriage in which Melanchthon travelled, when proceeding to the Diet at Ratisbon in 1541, was unfortunately overturned, whereby he hurt his right hand and dislocated his wrist. This accident must have occurred between the 16th and the 23rd of March, as on the former he wrote to Justus Jonas from Leipsic,<sup>1</sup> being then on his journey; and in a letter<sup>2</sup> on the 23rd instant thus relates his misfortune: "*Præter morem accidit, ut litteras tibi mittam aliena manuscriptas. Sed hoc tempore uti dextra non possum. Nam cum in aditu Bavarie currus everteretur, dextra adeo duriter ad tigillum allisa est, ut laxata putaretur.*" During the few days that he was unable to use his pen, his letters were written by his friend and companion Caspar Cruciger.<sup>3</sup> That, from which the present fac-similes are taken, is dated March 31, and is addressed to Johannes Brentius; it is, as may be seen in specimen II., signed by Melanchthon with a very feeble hand. It commences with a relation of the accident he had met with, (see specimen I.) and thus immediately after distinguishes his friendly amanuensis: "*Scriptis enim Caspar, qui est ἑρεῖος ἐγώ. Nunc sit sane ἀμφοτέρως, ut Alexander dicebat.*"

The salutation in Greek under the signature would appear to be in the autograph of Melanchthon; the word *σταυροφόρος* at the side (the interpretation of his name in Greek) having been added by Cruciger himself, for the purpose of removing any doubts which the obscurity of Melanchthon's writing, occasioned by his recent accident, might have been calculated to raise.

Professor Bretschneider, in his prefatory matter to the first volume of the *Corpus Reformatorum*, (page cxxxiii.) observes, that the handwriting of Cruciger, particularly the Latin, is very like to that of Melanchthon, for which at first indeed he sometimes mistook it. This similarity is certainly very great; though, at the same time, the writing of Cruciger presents a character very different from that observable in the letters of Melanchthon, which, especially in those after 1530 with which we are acquainted, present more of an angular and ragged appearance. It may be also observed, that the same constant contraction of words in the letters of Melanchthon is not to be found in those of Cruciger,—a very striking distinction.

IV. The first three and last two lines of a Letter to Vitus Theodorus, dated the 5th of April. At the commencement, as may be seen, Melanchthon states that until then he had been unable to write, and again at the conclusion alludes to the weakness of his hand.

Concerning the authenticity of certain documents dated subsequently to the year 1541, and bearing every evidence of being in his autograph, it has been considered a conclusive argument by some persons, that they could not have been written by Melanchthon, the accident alluded to having considerably impaired the wonted command of his pen. One of the principal objects of the specimens in this plate is to prove the insufficiency of any conclusion founded upon such grounds, by showing, that so far from his manual dexterity having been completely or even seriously impaired, very little difference can be perceived between the writing in his letters before and after the period in question. In the fac-simile No. II. for instance, we have a specimen of his writing only a few days before the occurrence of the accident referred to, differing, as may be seen, but slightly from that in the present specimen; the first letter, as we are here informed by himself ("*me propter dextræ quassionem scribere hactenus non potuisse*") which he subsequently executed with his own hand.

We must not conclude that, when Camerarius states "*manum dextram ita affixit, ut nunquam integer usus illius restitutus sit,*"<sup>4</sup> it was intended to imply, that by the injury he had received, Melanchthon had been deprived of the command which he had acquired in the use of his pen; but merely, that in respect of any extraordinary muscular exertion, he was liable to the usual infirmity which always, more or less, attends upon accidents of the nature alluded to.

The letters from which the preceding fac-similes II., III., and IV. have been taken, are printed in the *Corpus Reformatorum*; the originals are in the Royal Library at Munich.

<sup>1</sup> *Corpus Reformatorum*, vol. iv., p. 134.

<sup>2</sup> *Corpus Reformatorum*, vol. iv., p. 136.

<sup>3</sup> *Annales Vitæ Phil. Mel. Mart: 16, 1541, ib. ib., vol. iv.,*

<sup>4</sup> *Camerarii Vita Ph. Mel., p. 194.*

## PLATE XXVII.

A Letter to Martin Bucer, dated 1549. The original is in the extensive and well known collection of Mr. Dawson Turner; to whose kindness and liberality the author is indebted for the present plate, taken from a fac-simile executed by his accomplished daughter Miss M. A. Turner. It is thus inscribed: "*Reverendo viro eruditione et virtute præstanti D. Martino Bucero in Anglia docti Evangelium, patri suo carissimo,*" and is somewhat interesting, as having been accompanied with Melanchthon's oration on the death of Caspar Cruciger, one of his most dear and constant friends. The letter is written in Melanchthon's coarsest character, and indeed appears to have been executed, as Professor Bretschneider has observed respecting his letters of a later date, "*stylo ligneo potius quam penna.*"

S. D. Remondis vir & amicus  
 commissarius. Viri beneficium adhuc  
 florere in his vicinis Academijs  
 sicut in Lominae m. d. c. lxxv.  
 et in Ecclisjs nulla Lominae  
 aut viciis mutatio facta est.  
 Bellus nobis Florinus Illyricus  
 homo facivulus in fere, de vicijs  
 Lominae. Sed quas habere facis  
 suspicari potes. m. d. c. lxxv.  
 de epistola que ex vicijs ~~est~~  
 opus est. m. d. c. lxxv.  
 Tu vicijs ut sicut vicijs de Ecclisjs  
 et de Francisco Bryanus. Nam bellus  
 huiusmodi abogus adfinitur. m. d. c. lxxv.  
 Anglico Lominae vicijs m. d. c. lxxv.  
 inaugurationis, qua vicijs exhibere curas  
 et vicijs vicijs vicijs. m. d. c. lxxv.  
 de Luca 1579 Philippus Melancthon



pro verbis  
quod dicitur  
in nobis  
confessionis  
agnoscitur  
pariter

ipse pro verbis. Et de filio  
~~de laqueis~~ persona liquens igitur  
in nobis sancti divina natura. Et  
Scripti Michaelis Augustini Belesianus  
non Interrogationis, sed adhaerens  
longioris, quod in vultus videtur  
quod inspiciendo. Bene vale et  
infernus. Du. v. Sept. ~~¶~~  
Wittenberg Philippus.

II

Gaudetam igitur in Edictis, recens ista proposito  
de religione promitti publicam deliberationem &  
Ex Francofurda Cal. Aprilis 1539  
R. M. T. addictissimus Philippus Melancthon

III

Geschreibung Anno 1557 von nach der  
Zukunft die Herren, Christen auß der  
Scripten man Philipp 1557. 20

IV

Vorrede philippi  
melancthon

V

prolatio philippi  
melancthonis

Das ist Philippi  
und vortrefflich, Anno  
Anno 1559 die 29

Bene vale Lector Anno  
1560 die 16 Februario  
quo die annu 64 infortibus





## PLATE XXVIII.

- I. The ending of a Letter in the possession of Mr. Cochran, before referred to in the observations upon the fac-similes Nos. 32 and 33, Plate XX. The superscription to the letter is wanting, and if we might judge from its appearance we should conclude it to have been written about the same period as that in the previous plate.
- II. The first two lines and the ending of a Letter to King Henry VIII. The original, occupying four sheets, is preserved in the British Museum among the Cottonian Manuscripts, Cleopatra E. v., p. 244. The disposition of the signature, for want of space, is in the present fac-simile slightly altered.
- III. *Biblia Sacra Germanica, ex recognitione Martini Lutheri. 2 tom. . . . Wittemberg, 1541*

This copy of the above version of the Holy Scriptures, being the first edition of Luther's translation of the Bible after his final revision, is of much interest, having passages on the inside of the covers and on the fly leaves, in the handwriting of Luther, Melanchthon, Bugenhagen, and Major, with their signatures attached. These volumes were purchased by the Reverend Mr. Baber for the British Museum for £267. 15s., at the sale of the library of Mr. Hibbert in 1829; having previously belonged to Mr. Edwards, upon the disposal of whose collection they produced £89. 5s.

The whole of the third page of the fly leaves in the second volume is occupied with a passage written by Melanchthon in German. It is thus translated by the Reverend Dr. Cox in the appendix to his life:

“ The words of the Prophet Elias.”

“ Six thousand years this world shall stand, and after that be burned.”

“ Two thousand years void (or without the law.)”

“ Two thousand years the law of Moses.”

“ Two thousand years the day of Messiah; but on account of our sins, which are many and great, these years which are not yet fulfilled shall be shortened.”

“ Written in the year 1557, after the birth of our Lord Christ, of the Virgin Mary,—year from the creation of the world 5519; from this number we may be assured that this aged world is not far from its end.—May Jesus Christ, the Son of Almighty God, graciously preserve, govern, keep, protect it by the power of his arm.”

“ Written by the hand of Philip, 1557. W.”

The present fac-simile gives the signature and the first two lines of the above remarkably characteristic observation appended by the illustrious reformer to the words of the prophet. The letter W which follows the date of the signature, was most probably intended as an abridgment for Wittemberg; a conjecture further strengthened by the style of the autograph of the reformer Major in one of the same volumes: “ *Scriptum manu Georgii Majoris. D. anno 1557, Wittemberg.*”

The very great interest which has attached to this copy of the Holy Scriptures is owing to the prevalent belief that it was the particular property, first of Martin Luther, and subsequently of the several reformers mentioned; an opinion, for which we can conceive no other authority than the presence of their several signatures. Upon these grounds alone Mr. Edwards appears to have been induced to conclude that it was “ *His (Luther's) own copy, which he used till his decease,*”—that Luther “ *bequeathed it to Bugenhagen,*”—that “ *the illustrious Melanchthon was its next possessor,*”—and that “ *the same year it passed into the hands of George Major*”; an explanation which we humbly consider the premises by no means calculated to sustain. Had Luther bequeathed it to Bugenhagen, is it likely the latter would have deferred affixing his signature to so precious a memorial of his departed friend till 1556, a period of ten years after the event by which he obtained it? If it had *ever* been the property of Luther, is it likely that Bugenhagen (who did not die till 1558) would have parted with it even to Melanchthon himself? or that Melanchthon, if he had so acquired it, would in the same year have transferred it to another? Above all, had the volumes ever belonged to Melanchthon, is it not more than probable, that they would

have presented much more internal evidence of the indefatigable annotator than the mere extract as above given? The probability is, (and indeed it appears to admit of very little doubt) that the copy never was the property of any one of the reformers in question, but of some other person, by whom, at the several periods stated, these autographic memorials were obtained.

That this custom of procuring the signatures and sentiments of eminent characters was one which prevailed to a considerable extent at that period, we have indeed ample testimony in the many copies of printed works; as well as the numerous "*Alba Amicorum*" devoted to that particular object, which are preserved to the present day. It is to this circumstance that Camerarius alludes, when in detailing the incessant occupations of Melancthon, he laments the great labour and sacrifice of valuable time, which his constant habit of gratifying the curiosity of his friends, by writing in their albums, must necessarily have occasioned:—"Cæperant enim plerique ipsius et aliorum celebritate moti expetere et manu eorum aliquid in suis libellis perscribereter, quod ostentare possent. Atque aliqui ad tales scripturas chartas conglutinas et libellos peculiares (*Alba*, vulgo *Stammbücher*) circumferre, cui rei incredibile est, quantum temporis operæque tribnerit, cum qualis res esset, animadverteret, et negando tamen neminem vellet offendere."<sup>1</sup>

The same observations which we have here made upon this copy of the Holy Scriptures will equally apply to another copy of the same edition which we shall shortly have to notice; and there is a probability that others might be found equally honoured in the same way with the signatures of these great reformers, and equally entitled to the distinction of having been their property.

- IV. The title and ending of a preface in the handwriting of Melancthon, preserved in the British Museum among the Arundel Manuscripts, and thus described in the catalogue of that collection:

"No. 30 (2). Vorrede Philippi Melancthon." date "Anno 1559, die 29."

The original occupies nine leaves; the writing is particularly heavy, the lines much apart, and frequently corrected.

- V. The title on the first page and the last three lines (but two) of another preface, bound up in the same volume as that from which the preceding fac-similes have been taken. It is also thus described in the same catalogue:

"No. 30 (1). Philippi Melancthonis præfatio ad librum quendam: tractat. de Confessione Augustana et Bavarica inquisitione." Dat. "Anno 1560, die 16 Februarii, quo die annum 64 ingrediēbar."

Inscriptus est "*Præfatio exhibenda viro clarissimo Domino Joachimo Camerario.*"

The original of this preface occupies sixteen folios; the inscription to Camerarius being on the reverse of the last leaf. The writing, as in the foregoing, is very coarse, the lines much apart, and replete with corrections.

<sup>1</sup> Camerarii Vita Melancthonis, p. 62.

# Confusa quaedam ac varia Bononia scripta.

2  
 eandem in verendo psalm:  
 lesens. <sup>ipsum ego n. g. lib</sup>  
 vis <sup>fructus</sup> <sup>profusus</sup>, apud  
 animam an ille<sup>n</sup> mu, <sup>vis</sup>  
~~omni~~ <sup>praeuos</sup> <sup>adipus</sup>  
 possim ipsi affirmare.  
 sit. <sup>is cum mihi</sup>  
 Facile autem mihi pro va  
<sup>oprimere</sup> <sup>velit</sup>, <sup>re pro</sup>  
 necessitudine, quia <sup>mir</sup>  
<sup>miseri</sup>, <sup>se hinc</sup> <sup>faci</sup>  
 nos <sup>summu</sup> <sup>est</sup> <sup>ponit</sup>  
<sup>culum</sup> <sup>et</sup> <sup>salutis</sup>  
~~facit~~ <sup>promiser</sup> <sup>se</sup> <sup>maxim</sup>  
<sup>Wienbergam</sup> <sup>ad</sup> <sup>fratrem</sup>  
<sup>liurum</sup> <sup>faciam</sup> <sup>loqut</sup> <sup>cur</sup> <sup>acim</sup>  
<sup>probi</sup> <sup>miserum</sup> <sup>propi</sup> <sup>igi</sup>  
<sup>at</sup> <sup>alium</sup> <sup>sum</sup> <sup>vos</sup> <sup>q. me</sup>  
 Exfordia <sup>ut</sup> <sup>sum</sup> <sup>vos</sup> <sup>q. me</sup>  
 ad: <sup>affim</sup> <sup>Sophroniu</sup>, <sup>ad</sup> <sup>ut</sup> <sup>Wienber</sup>  
<sup>ga</sup> <sup>ad</sup> <sup>fratrem</sup> <sup>Sam.</sup> <sup>miserum</sup>

3  
 do scribo lecturos. Sapp:  
 diarii autem ~~in~~ <sup>ad</sup>  
 hic dies mihi fuit, quod  
~~ad~~ <sup>ad</sup> <sup>scribendum</sup>  
 materia satis, si aliud  
 nihil sit. A omnis hodie  
 est, quando in Megapoli  
 proficuum <sup>et</sup> <sup>postremum</sup>  
 vidi <sup>fundissimum</sup> <sup>viru</sup> <sup>phi</sup>  
<sup>ippim</sup> <sup>melanchozem</sup>  
 & hoc enim de eo affirmare

4  
 non habio, cuius mihi  
 vita, cuius credenti,  
 cuius in literas.  
 Resp. & Ecclesia benefi  
 cia mihi sunt exple  
 rarissima, cuius iam  
 placidissima mors  
 nemini no bonorum  
 ex <sup>erris</sup>: <sup>erris</sup>: <sup>homi</sup>

5  
 nimis testimonis, nota est. Huius  
 iura mihi perperis erit  
 memoria, <sup>dey</sup> <sup>uisim</sup> <sup>hoc</sup>  
 ubi affirmare <sup>in</sup> <sup>de</sup> <sup>usa</sup>  
~~et~~ <sup>mihi</sup> <sup>mitem</sup> <sup>praeuiss</sup>  
<sup>comp</sup>, <sup>quim</sup> <sup>ille</sup> <sup>mihi</sup>  
<sup>si</sup> <sup>versum</sup> <sup>ob</sup> <sup>caute</sup>  
 quim illius placidissim  
 conspectum desideraverim,  
 vocem calispi spiritus  
 labiberrimis <sup>ri</sup> <sup>uis</sup> <sup>ob</sup>





## PLATE XXIX.

### THE COMMON-PLACE BOOK OF BERNARDUS BUGENHAGIUS,

Containing, with other Memoranda, copies of his Letters, dated from Bologna 1561, to Major, Peucer, Eberus, Chytræus, Caselius, and other eminent persons of that period.

MANUSCRIPT, IN QUARTO.

The claim which this volume, in the autograph of Bugenhagenius, has upon our notice here, is chiefly confined to the draught of a letter to Caselius, of which four consecutive pages are given in specimens Nos. 2, 3, 4, and 5.

The character of the writing throughout the volume is similar to that in the commencement of the page represented in specimen 2, and the ending of that in No. 5. Two exceptions, however, alone occur (and both in the letter under consideration) wherein the deviation and the subject, in connection with which it occurs, are so strikingly analogous, as to deserve particular notice. Adopting, it would appear, for the moment the fanciful peculiarity of his illustrious friend, and affected perhaps with the recollections which the day itself, being the anniversary of their last interview, was calculated to awaken, Bugenhagenius has actually imitated the character of Melanchthon's hand, as if for the purpose of impressing his writing with the semblance of the sentiment it was intended to convey.

For the illustration of this circumstance the reader is referred to the four fac-similes given; the alteration of the hand really commences with the fourth line in specimen 3, and ending with the word "*memoria*" in specimen 5; the character in question occurring in specimen 2 only in the interlineations and corrections, which were evidently not executed at the same time.

The volume was procured in Germany by Mr. Rodd at the sale of the library of Professor Tee Water at Leiden in 1823, by whom it was sold to Mr. Heber. At the dispersion of Mr. Heber's collection of manuscripts it was repurchased by Mr. Rodd, from whom it has passed into the hands of the author.

## PLATE XXX.

The possession of a copy of Luther's Catechism in German, printed in 1531, having at the end two prayers in manuscript executed in a Gothic character, and attested to be in his autograph, as also, of a copy of the Holy Bible, with passages on the inside of the covers, and manuscript notes on the margins, considered to be in the handwriting of Luther and Melancthon, induced me to extend my researches into the general character of the autograph of the former.

Among the many well-known collections of autographs in this country, I believe very few specimens of the handwriting of Luther are to be found, and more particularly of his letters, which are of much greater rarity than those of Melancthon.

The very great attention I had received from Professor Lichtenthaler in my enquiries respecting the autograph of Melancthon, induced me again to trespass on his kindness, little doubting that, from among the numerous treasures preserved in the Royal Library at Munich, he would be enabled to aid me in my object, and in addressing him, I stated I was desirous of obtaining some fac-similes of Luther's handwriting at different periods of his life; at the same time however observing, that should any bearing the same date differ in character, I should like specimens of those also. Accordingly I had the satisfaction of receiving a packet containing the "Specimens of Dr. M. Luther's handwriting from documents extant in the R<sup>l</sup>. Library at Munich," which are represented in the present plate.

- I. "From a copy of '*Die sieben Busspalm*' printed 1520, which copy contains many interlined and marginal corrections and additions in the author's own hand, destined to serve for the subsequent edition (1525) of the same work."

The specimen is from the reverse of folio 1., and comprises Luther's "Preface to the said subsequent edition" in the German language. It presents probably the earliest example of Luther's writing hitherto known. The character is a mixture of the round and cursive German and Latin hands, and (though, as the reader may observe, the formation of the letters *r. g.* and *p.* differs materially from that of the same letters in any of the other fac-similes in this and the following plate, except No. II., being from the same book,) the writing altogether presents the same peculiarly *cramped* appearance.

- II. This is taken from the margins of folios 33 and 34 of the same volume, and is described by the learned Professor as "Luther's first project to his German psalm (Dav. exxix.)" The character of the writing, though a little larger, is much the same as in the previous specimen.

- III. The ending of Luther's "*Ermanunge zum fride auff die zwelff artickel der Bawrschaft ynn Schwaben, 1525.*" The character of the writing in this document differs from the preceding specimens, and is precisely the same as that of his letters.

- IV. The first two lines and ending of a Letter to Hieronymus Baumgartner.

- V. The first two lines and ending of a Letter to Vitus Theodorus.

<sup>Es in zam eding ppeare.</sup>  
 Voregede Maximi Littere. Vore megen ersten bischlin, hieß ich daro  
 mal fast gehen die sieben büß psalmen mit eyner außlegung. Ich wie roch  
 ich noch nichts schidlichs drinnen finde gdwert / So ist doch offr malß / des  
 rechs meynung geführt, wie den pflegt Zu geschickten am ersten auß flig  
 allen becken,

II

III

Auß riefen mit stines  
 ich zu den  
 auß der tiefen rief ich den zu den

Wohin ich babe, als myr mein gnyßten Jungens zelt, mich  
 allen christlich und brüderlich nem genug gerathen Gott  
 gebe das es helff Amen

deum quodlibet orem  
 Zu me und me  
 me bit sie offen

Commutatione color eius in rufum eius  
 Et in rufum rufum magister eius discipulus

IV

Quoniam & primum, quod huius hinc non respuncti. Offense  
 Huius nyma factum est. primum, quod non erat, quod ruffus

nam castum & primum. Galato te nomine Dominus me  
 quodam hinc ignis, ex es narrabo, cum rediero, in alio  
 kam hinc in nomine aliquando hinc Christus hinc Amen  
 Ex. Altorobingo primum octobris 1530

+ Martinus Luther

V

G & p m D. Voluit M Rorer, cuius est in me  
 sub magnum & multum imperij, et hoc ad te scribitur

Suo per Imperator, Nro M Georgio Rorer. In quem  
 si peruenis, quomodo ego tibi scire esse profectus.  
 Vale in dno & ora pro me Deptima Novemb.

1543

+ Martinus Luther









## PLATE XXXI.

I. *Deutsch Catechismus Mit einer neuen vorrhede, und vermanunge zu der Beycht. Mart. Luther.*  
1531. small 8vo.

At the end of this volume are two prayers in manuscript, occupying two pages and a half, a fac-simile of the first of which is given in specimen 1, and the concluding half page in specimen 2. On the lower part of the last printed page of the work, and opposite to the first page of the prayers, occurs a manuscript note (see specimen 3) thus literally translated: "*These two following little prayers hath Martin Luther himself composed, and with his own hand here written.*" The volume is bound in old morocco, the sides being richly tooled with gold, and may probably have belonged to Luther himself, or have been a presentation copy to one of his friends. A coat of arms affixed to the fly leaf at the commencement, and a manuscript note "*Ex. Bibl. Griesbachiorum 1804*" on the title page, show that the volume has been respectively the property of John Conrad Feuerlein and of the Griesbach family.<sup>1</sup> At the dispersion of the Griesbach collection it was probably brought to this country, as it was purchased of Messrs. Payne and Foss in 1819 by Mr. Heber; at the sale of his library it was bought by Mr. Rodd, from whom it has been obtained by the author.

It appears singular that Mr. Heber, who was in the habit of noting whatever might be remarkable in any of his books, should have altogether passed over the manuscript prayers and note in the present volume; and in fact it was not, until it was on the point of being sold to Mr. Rodd, that they were discovered. Indeed, had not the manuscript note existed, which at once implies that these prayers were not only composed but written by the hand of Luther, the fact would perhaps never have come to light, as the probability of Luther having made use of this particular style of writing, might never have suggested itself to the mind even of the most acute enquirer.

The character of the writing under consideration is that of the round Gothic German hand, the same as that of the type in which the volume is printed. This circumstance is in itself singular, though easily accounted for by the fact of Luther having passed so considerable a portion of his life in a convent of Augustine Friars, and consequently being well versed in that, the ordinary monastic style of writing of the day, together with the art of rubricating the initial and capital letters, as here given.

One of the strongest inferences, however, in support of the authenticity of the writing under consideration, is to be drawn from the close conformity of some of its characters with those of other specimens in the undisputed hand of the Reformer. The reader is particularly referred to fac-simile No. iv. in the present plate, being from the German Bible in the British Museum already noticed; a style of writing differing entirely in its general appearance from that of any other of his autographic documents, at the same time that it partakes more of the monastic character than any, from the same pen, with which we are acquainted. The letter *y* in particular in the words *ym* and *bey*, so closely resembling the same letter wherever it occurs throughout the prayers in question, and (as the reader may observe) corresponding precisely with the earliest specimens we have of his writing, (see Nos. i. and ii., Plate XXX.) and also in the word *yhr*, No. iii. in the present plate; and again, the formation of the letter *h*, more particularly when in connection with its antecedent letter, (as for instance in the words *ich*, *mich*, *doch*, and *nicht*, in the specimen from the Bible, and the words *Ich*, *durch*, *loblich*, &c. &c. in the prayers,) leave little doubt of their having been executed by the same person.

Another circumstance, however, upon which we are inclined to lay much stress, is the apparent removal of the signature by the abstraction of the lower half of the last page, upon which the prayers in question are concluded. That this mutilation has been effected for the purpose of concealing the name of the author, and that the name so removed was that of Martin Luther, a presumption amounting almost to proof, is afforded in the fact, that a similar attempt at concealment has been practised upon the title page, where the name of the same reformer occurs as the author of the work; the paste, by means of which the paper appears to have been placed over the same, still remaining. Having already said

<sup>1</sup> "John James Griesbach, a German Divine and erudite biblical critic, was a native of Bugbach, in Hesse Darmstadt, where his father was a Lutheran Minister." *Biogr. Univ.*

so much upon this point in the introduction to the present work, it will be unnecessary to trouble the reader with the application of our remarks to the particular case before us.

II. The first two lines of the commencement of a Letter from Luther to Thomas Cromwell Earl of Essex, with the ending of the same and the first two lines of the superscription. The original is preserved among the Harleian Manuscripts (No. 6989) in the British Museum.

III. The first specimen gives the fac-simile (for which the author is indebted to the Reverend Dr. Bandinel,) of the commencement of a passage in the autograph of Luther occurring in a copy<sup>1</sup> of the same edition of the Holy Bible in the German language as that referred to in the observations upon No. m., Plate XXVIII.

Following this quotation from St. John, in the original, is a comment by Luther, with his signature attached, as in specimen 2. The signature, as the reader may observe, is somewhat indistinct, having, by some person, apparently from some malicious feeling or disrespect to the name of the great Reformer, been partially erased.

The copy also contains a passage in the autograph of Melancthon, together with his signature; a circumstance which we have already accounted for; see our observations upon No. m., Plate XXVIII.

IV. The first fac-simile gives the verse selected from the Psalms, occurring in the copy of the German Bible, of which particular notice is taken in the observations upon No. m., Plate XXVIII.

The signature (specimen 2) is affixed to the observations by Luther, which follow the words of the Psalmist. The date, in the original, is underneath the name.

<sup>1</sup> This copy is in the Bodleian Library, having been obtained from Messrs. Payne and Foss, who purchased it at a sale in Wellington Street in 1830. Mr. Solly, to whom it belonged, did not appear to have been at all aware of its containing the autographs of Luther and Melancthon; and as, from particular circumstances, it did not pass through the hands of the author preparatory to the sale, the writing was entirely overlooked. Had he had an opportunity of inspecting the volume, it is not very probable it would have escaped his notice, as only a short time previous, a letter of Melancthon in Mr. Cochran's possession, and another of Luther, had been publicly sold by him, for the sum of ten guineas each.

Ioſue i.

Las dieſe ſind dieſe geſprochen nicht von deinem  
munde kommen. ſondern beſchreibe es tag und  
nacht. Das du beſchreibe und ſchreibe alles dieſe  
nicht dem das deinem geſchrieben haben.  
Alſo dem wird dieſe geſprochen in allem das du  
ſchreibe, und nicht weißlich handeln können.

Sie iſt

Wahr nach Gottes Wort ſind nicht, der  
handelt weißlich und geſchicklich in erſehen  
Wahr nach ſeinem eignen Kopfe beſchreibe  
der handelt ſchwachlich und ungerathlich

Morning Liſter 5.

. 1 5 4 2.

In große Lempfen von  
Chriſti Bibel

inſage, ſondern beſtimmung beſchreibe. Dem ſie  
ſagt Gottes Wort, da bei kommt ſie ſeiner  
gütigen willen, dann ſagt ſie ſehr,  
und beſchreibe beſchreibe in leben und ſprechen.  
Wahr ohne Gottes Willen nicht weiß, der  
mit geſchicklich, den eſt weiß nicht weiß eſt  
mit der dem iſt

D. M. L. in expoſitione Epistolae  
dominica. 2da. Adventus

In dieſe handſchrift ſind in dieſe  
in primis adſe geſchicklich 1800 in  
potentibus erſehen dieſe erſehen  
eig. E. p. adventus in omni ſe erſehen iſt dieſe

Thyſtop dieſe. Zorn ſind ſchreiben eſt repulſionem  
epistolae. quod eſt vere et ſchicklich dieſe  
quia, quod nullo eſt in ea long. nullo verbum.  
quod non ſit verſum

Lucas x.

In lege quod ſcriptum eſt? Et quomodo lege  
Ad ſcripturam eorum remittit omnis, ſed eſt  
variatio modum aut ſingulare verbum per  
dum, et eſt iſta preſentia, ſed eſt  
aliquid nullo, quomodo inſerit alia Biblia eſt.  
leben & dare. Ad quod igitur eſt eſt  
una omnibus modum ſcriptum? Audiant  
ergo Moſen & Prophetas, aut precant,  
quia illi loquuntur CHRISTVM et  
aliquid nullo. Haec eſt ſcriptura

Confortare, & agamus vobiscum pro populo  
noſtro, & pro verbibus dei noſtri #

<sup>10</sup> Idem dixit promer  
dolobellor, pro eo quod  
erat in illum propo  
sitor # <sup>7</sup> Dominus fecit quod <sup>9</sup> Ph. h. p. p.

Vox in gratia dei eſt errendum velle perentem  
Et erunt flant peccata noſtra ſua  
Promiſſionem vobis vobis vobis ſchicklich  
Poſter et ſe roeſe qui ſua diſta velle  
Haec feci vos vobis vobis in ſumma perentem  
Igitur et inflammant peccata noſtra vobis  
p. m.

Salomon xxx promiſſio  
Allo Wort Gottes ſind dieſe ſchicklich, und ſind  
ſchicklich denen die eſt in ſua nomen.  
Quod Gottes Wort, das der Trüffel geſchicklich  
Sua et non nullo. vobis vobis, vobis ſchicklich

Morning Liſter 5

. 1. 5. 4. 2.

In der großen  
Wirkſel's Bibel

Deo bene nullo poſt nullo, et non dante nullo vobis  
labore. Sed dicit eſt vobis et omni vobis





## PLATE XXXII.

*Biblia Sacra Latina.*

*Argentorati, 1535. 8vo.*

This volume was purchased by Messrs. Payne and Foss at a sale by Mr. Evans in June 1836, as being illustrated "with manuscript notes and corrections of the text by Martin Luther and Melancthon." From Messrs. Payne and Foss it passed into the hands of Mr. Rodd, from whom the author, under the impression that it contained the handwritings described, subsequently procured it.

Notwithstanding the character which had thus been assigned to it, and the justification which the presence of the signatures themselves might seem calculated to afford, a more minute examination of the volume, together with other testimonies, has produced a conviction, that the only pen engaged in its illustration was that of Melancthon; a conviction which we shall endeavour to substantiate, first, by showing that the whole of the writing is by one person; secondly, that the passages to which are affixed the signatures of Luther, are not in his autograph; and thirdly, by confirming the opinion which has ascribed the remaining portions of the marginal illustrations to the hand of Melancthon.

Before, however, we enter upon this disquisition, it may be desirable to have some idea of the nature of the writings with which this volume is illustrated. The inside of the cover opposite the title page is occupied with a transcript of a passage bearing the signature of Martin Luther, followed by a note implying the same to have been taken from a copy of the Holy Bible belonging to Count Gleichen. On the inside of the cover at the end is other writing of a similar description, and, in a note likewise appended to the signature, stated to have been from another Bible the property of the Lady Wildefels; of the first of these a fac-simile is given in specimen 1, and the commencement and ending of the second, in specimens 11 and 12 in the present plate. On the reverse of the title page is a passage from the Gospel of St. Luke, as given in specimen 2. The lower portion of this page is cut away; it appears to have been occupied with the commencement of a transcript of an exposition of another scriptural passage by Luther, the termination of which, as given in specimen 3, is carried over to the lower part of the next page. The probability is, that following the observation on the verse from St. Luke, Melancthon had affixed his name, and that some person anxious to obtain his autograph, cut away this portion of the page; for had it been done by any person from a malicious feeling, it is not likely that he would have spared the name of Luther, which from being affixed to the cover could not so easily have been otherwise removed. On the reverse of the leaf ending the Old and facing the commencement of the New Testament, is a wood-cut of our Saviour, beneath which are the metrical lines with the initials of Melancthon, as given in specimen 10. The other fac-similes 4, 5, 6 and 7, are from the notes on the margins, and, with the specimens already given, show the character of all the writing that occurs in the volume.

To return then to the first part of our argument by which we proposed to show that the writing is all by one person. Independent of its general appearance, the reader is requested to institute a comparison between the particular characters in specimen 1 with those of the same description in the other fac-similes; for instance, the word *Wehr* with the same in specimen 3;—the capital *I* in the word *Josue* with the same letter in the words *In—Judæi*, and *Ignis* in specimens 2, 4 and 10;—the contraction of *us* in *Martinus* with the same in the words *adventus—nullus—Dominus*, and *subditus* in specimens 4, 5, 7 and 12;—the word *Gottes* with the same in two instances in specimen 3;—the letter *d* following the name of Luther with the same in the words *quid* and *aliud* in specimen 2;—also the contraction of *que* in the third line in specimen 2 with the same in specimen 10,—and the contraction of the word *et* in specimen 2 with the same in specimen 6: a comparison which we consider fully sufficient to bear us out in our assertion concerning the identity of the writing.

In the next place, with regard to the handwriting of Luther, it is to be observed that, although, as may be seen in the specimens given in Nos. i. and iv. in the previous plate, it may differ materially in appearance from that used by him in his letters and elsewhere (see Plate XXX., and specimens ii. and iii., Plate XXXI.) still the same peculiar character of the hand is distinctly visible throughout. Now the writing under consideration bears little or no analogy with either of those alluded to; being more in a round than a cursive hand, and displaying a freeness in execution totally inconsistent with the

general character of his writing. Independent of this, the style of the two hands does not at all correspond, as the reader will perceive, upon a reference to the previous plates, by comparing the formation of the letters *g*, *p* and *h* in the authenticated autograph of Luther with the same letters in the writing under consideration.

Having now we hope satisfactorily established the positions we laid down regarding the identity of the handwriting throughout the volume, and its general nonconformity with that of Martin Luther, it only remains to substantiate the opinion which has already assigned a portion of it to the pen of Melancthon. After the copious illustrations which we have already given of the autograph of this renowned Reformer, it will be unnecessary to enter into any lengthened investigation on the subject. Independent of the general style of the writing, a reference to two points will be sufficient for our purpose. For instance, what can be more striking than the precise similarity of the letters *p* in the words *pro populi*, in the sixth specimen with those in the word *philippi* immediately under it, in the present plate taken from his signature in the copy of the German Bible in the British Museum. Again, from the unstudied efforts of a man's pen, the strongest evidence of the authenticity of his writing may frequently be deduced; and we humbly conceive that the presence of the same little symbol (which is given in specimens 6 and 7 from the present volume, and in specimen 8 from his copy of the *Copia Verborum* of Erasmus,) used as a reference to the text, is no small proof of the identity of the hand by which it was designed.

The truth of the matter appears to be this, (and indeed with the advantage of the notes subjoined to the transcripts in both instances, it is surprising that one should have ever entertained any doubt upon the subject,) that Melancthon having seen the observations which bear the name of Martin Luther, in the copies of the Holy Bible respectively belonging to the Count Gleichen and the Lady Wildefels, and struck no doubt with the appositeness of their expression, transferred them to this, his own copy, designedly or perhaps unconsciously preserving the general aspect of the hand in which they were written.

Indeed more appropriate references to the sacred volume could not have been selected. That from the Count Gleichen's copy is from the first chapter of Joshua, verse 8:

"This book of the law shall not depart out of thy mouth: but thou shalt meditate therein day and night, that thou mayest observe to do according to all that is written therein: for then thou shalt make thy way prosperous, and then thou shalt have good success."

That from the Lady Wildefel's copy is from the Book of Proverbs, chapter xxx., verse 5:

"Every word of God is pure: he is a shield unto them that put their trust in him."

That on the reverse of the title is from the Gospel of St. Luke, chapter x., verse 26:

"He said unto him, what is written in the law? How readeest thou?"

That which has been cut away was apparently from St. Paul's Epistle to the Romans, chapter xv., verse 4:

"For whatsoever things were written aforetime were written for our learning, that we through patience and comfort of the scriptures might have hope."







## PLATE XXXIII.

### I. *Homeri Opera, Græcè, 2 tom.* . . . . . *Venetiis apud Aldum, 1524.* 8vo.

In the observations upon No. ix., Plate XI., the reader will perceive that some slight notice was taken of this work, and a few fac-similes were given for the purpose of substantiating the opinion which the author, relying solely on internal evidence, then entertained of its having been illustrated by the pen of Melanchthon. At the sale of Dr. Kloss's library it was purchased by Messrs. Payne and Foss, and by them subsequently sold for a very trifling consideration. Convinced however of its authenticity, and consequently extremely desirous to obtain possession of it, the author treated for it with the person into whose hands it had fallen; during which proceeding he made that discovery of the signature of Melanchthon, which at once established his previous judgment, and has induced him to devote this additional plate to the illustration of it, in conjunction with another volume of equal interest, recently acquired by the British Museum.

The first volume of the above work, comprising the *Iliad*, is illustrated with numerous marginal annotations, from the pen of Melanchthon, of which seventeen fac-similes are given in the present plate. The four metrical lines in Greek, (specimen 1), to which is attached the abridged autograph of Melanchthon alluded to, occur on the lower margin of the reverse of folio 13. Specimens 2 to 11 give the various styles in which the notes are executed. The more minute hand in specimens 2 and 3 from this volume correspond precisely with the minute round hand in specimen 8, No. II., Plate IX.,—specimens 12 and 13, No. xv., Plate VIII.,—specimens 4 and 5, No. VI., Plate XII., and elsewhere. The character of the writing in specimen 6 is precisely the same as that used by Melanchthon in his letters before 1530; see No. III., Plate XXIV., and No. I., Plate XXV. The writing in specimen 7 presents more of a cursive character; while that in specimens 8 to 11 is more coarse, a circumstance merely arising from the badness of the pen.

Some of the marginal notes are very neatly written with red ink in the round Italian hand, frequently used by Melanchthon, and more especially in some portions of his *Common-Place Book*. Of this particular hand, six specimens (from 12 to 17 inclusive) have been selected, with the view of showing the several gradations in size: the character and style of the last specimen, though the writing is smaller, being precisely the same as that of the two metrical lines, No. 36, Plate XXI.; taken from the *Common Place-Book*, as being the neatest and most elegant specimen of Melanchthon's penmanship occurring in that extraordinary volume.

The fact of the autograph of Melanchthon in this volume having so long escaped notice is very singular: Not only had the volume been examined by the author, as he thought, very carefully, but it is to be presumed that after having been purchased as being illustrated with notes by Melanchthon, it was not rejected by Messrs. Payne and Foss as unworthy of consideration, without being previously subjected to a minute inspection. Had it been discovered previous to the sale of Dr. Kloss's Collection, methinks it would have assisted to a certain degree in removing that total disbelief of the truth of the assertions I had made respecting the writings in the several volumes, and more especially in that, the most interesting and valuable of all, Melanchthon's *Common Place-Book*.

### II. *Biblia Sacra Latina.* . . . . . *Lugduni apud S. Giuntam, 1546.*

"This precious and inestimable volume," says Mr. Evans, in his sale catalogue of 29th June, in the present year, "was consigned to me from Germany in 1833. It is replete with autograph notes of the venerable Reformer, and will be viewed with admiration and delight by every pious Protestant. On the fly leaf of the cover is a long autograph note of the celebrated Reformer Bugenhagen, dated Aug. 10, 1553." It was bought at the sale alluded to by Mr. Pickering, from whom it has been purchased by the Trustees of the British Museum. It is "enriched with an immense profusion of manuscript notes by the illustrious Reformer Melanthon." Indeed, the margins throughout are literally covered with manuscript annotations; not however all, nor indeed the greater portion, by the hand of Melanchthon. The writing most predominant in the volume is evidently of the person to whom it subsequently



belonged, ascertained by his remarks appended to the words "*Sem—Cham—Japhet*" in the autograph of Melanchthon at the lower part of page 4. Another handwriting occurs on the left side of page 110 and on the upper part of page 115. On the title page is the autograph of the person to whom the volume belonged in 1632, and on the right hand margin of some of the pages following, are notes apparently by the same person. At the bottom of the last page is a note indicating that the volume was purchased at Wittenberg in February 1553. A chronological table in manuscript, occupying several leaves, follows; this is in the autograph of another person, as may be seen by the date on the right hand corner of the first page "*A<sup>o</sup>. 1570. 18. die August, &c.*" ten years after the death of Melanchthon.

The first specimen we have selected, is a line which occurs on the title page, underneath which, just above the words "*jure me tenet*" in the original, some name has evidently been erased. The character of this hand is identically the same as that used by Melanchthon in a note on the fly leaf of his Common Place-Book; see specimen, No. m., Plate XV. It occurs also in the index to that volume, of which two specimens are given in No. 2, Plate XVI; wherein occur the initials *Φ. M.*, precisely in the same style as in specimens 4, 7 and 8 from the present volume.

The second specimen is a note from the left hand margin of page 437; this, though differing in size, is precisely the same in character as specimens 3, 4 and 5. The third is from the left margin of page 437. The fourth comprises four metrical lines applicable to a wood-cut, representing the burning of Shadrach, Mischach and Abcd-nego—Daniel, cap. III. The fifth is from the lower margin of page 373.

The sixth specimen is a fac-simile of the first two and last two lines of a note on the upper part of page 426. Here we have a cursive hand, presenting a different character from that generally used by Melanchthon; a circumstance which appears to have arisen from its having been written with the side of the pen, apparently in like manner as specimens 4 and 5.

The seventh specimen gives the first six lines of an epigram by Melanchthon, commencing on the upper part of page 423: the sixth line is interrupted with a note in German on the margin, down which the epigram then continues; the last line, to which the initials *Φ. M.* are again affixed, is given in specimen 8, together with the date of the year, and in the original (here accidentally omitted) the day of the month, "*15. Novem.*" The character of the hand, which is here very firmly written, presents a different appearance from that in any of the previous specimens, being identical in character with the writing occurring in the Common Place-Book, pages 362, 363 and 364, of which style specimens are given in Nos. 42 and 41\* in Plate XXI. There are also some notes in a thick round hand, very similar to that to be found on pages 565, 803 and 804, in the Common Place-Book, of which a specimen is given No. 20, Plate XVIII.

The ninth and last specimen is a fac-simile of a note to the First Book of Genesis, on the upper part of page I., with the initials *Φ. M.* The writing here most approaches to that used by Melanchthon in his epistolary correspondence, of which character a coarser specimen occurs on the lower part of page 385, and occasionally elsewhere throughout the volume.

THE END.











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